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**Mobile Beat's
annual tally
of the music
that excites
the crowds!**



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Mobile BEAT

The DJ Magazine

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WHY THE TOP 200?

Every year, we poll our readers to get a consensus of what songs got the most play at typical events throughout the year. The results of that survey, which appear in our March issues, is the only true indicator of what the core Mobile DJ music is. This year, we received more Top 200 ballots than ever before, both through the mail and electronically at the *Mobile Beat* website (<http://www.mobilebeat.com>). As a result, we are able to give you the most accurate music information to date. We have also responded to your requests to publish the Top 200, not as a massive list of the most-played 200 songs, but as the most played songs from various categories. We have found that by using this format, the list has much greater value to you as a programming and marketing tool. It is also a substantial time and brain saver for your clients who know what they want, but are running into a wall trying to think of song titles and artists. This is why we do the Top 200. To help you do a better job meeting the needs of your client, and to help them plan the music for their event. This is also why reprints of the Top 200 are a very effective marketing tool (see p. 98).

So whether you use this list as a training tool, a shopping list to fill the holes in your mobile library, or a special aid in selling your service, by all means... use it!

For many Mobiles, this is the "dead" spot in the year. If you are looking for new ideas on how to generate income during the slower months, you've come to the right place. In the pages that follow, Brian Quinn tells how to exploit the "Munchkin Market;" Mark Johnson explains how you can get paid to "Leave Your Music Home;" and in our "In Search Of" feature, you'll meet Ron Ruth, who has bowled his way to success in the DJ business; and in ProFiles, meet a top-money-winning pro bowler who has discovered his true talent... as a KJ!

And remember, regardless of what year it is, our guarantee is to always keep you informed and to provide you with "news you can use" to make your service bigger, better and more profitable. If there's a subject you'd like us to cover, never hesitate to write to: *Mobile Beat*, P.O. Box 309, East Rochester, NY 14445, or e-mail Mobilebeat@AOL.Com. Have a safe, happy and profitable New Year!

Robert Lindquist
Editor-In-Chief

Mobile BEAT

The DJ Magazine

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FEEDBACK

WE THINK SO

You are such a tease. "DJ Sex Talk" on the cover and an article titled "Let's Talk About Sex?" I thought I'd be reading something juicy.

Instead, I read two pages (don't ask me why I kept reading, in disbelief maybe) of whining by an amateur with a BIG chip on her shoulder. My first thought on finishing was, "This girl needs to find a new job!" My second thought was, "boy was I mislead with the headline. What sex talk? What battle of the sexes?"



Most of the author's complaints were the result of poor training, a bad attitude and a lack of professionalism. I didn't read anything seriously based on gender bias, other than some drunk calling her "girl." Well,

not all of us women "around 40" or any other age find that reference an insult. It may not be "politically correct," but there are worse insults.

Your author needs a reality check. There's no such thing as "polite sarcasm." She sneered at that bartender and blew the chance to make an ally. She thought a guy was trying to hit on her? Every DJ has people flirt with them, some even like it. A drunken moron in the crowd? Every entertainer has to deal with loud drunks or hecklers.

All of these common scenarios need just basic DJ and people skills, which aren't gender related. She needs to learn to handle them and herself better, or let a real pro do the job.

*Noreen M. Benson, Dynamite DJ's
Antioch, TN*

10 INDICATORS THAT IT'S TIME TO GET OUT OF THE MOBILE DJ BUSINESS:

10. You have started saying "Let's get ready to ruuummmble!" before the cutting of the cake.
9. "Interactivity" now means drinking with the guests.
8. You make little gagging sounds over the mic every time the bride and groom kiss.
7. You refuse to eat certain pastas because they sound too much like "Macarena."
6. Somebody asks "Do you have the song..." and you snap back "NO" before they even get the title out.
5. For the third time this month you accidentally played "Love Stinks" for the first dance.
4. You hand the best man a mic for the toast then ask him to cover for you while you chat with the bridesmaids.
3. You feel good about doing a poor job because it means you get to go home sooner.
2. Teaching the Macarena, you convince the crowd to slap their faces instead of touching their heads.
1. You get the Mambo Line to go outside and then close the door knowing full well it will lock behind them.

Thanks to Dave Campbell- DigiTech DJ Service, Spanaway, WA

IT'S IN THE CARDS

To your feature "Wild Cards," by Henry Ortega and Jeff Marinelli in the January issue, I wish to add a few comments.

A business card is the first contact you have with a potential customer. Spend a little money and have it designed by a professional. Work with the professional designer. It may not be perfect the first time around, but in time I'm sure the final draft will be perfect.

A business card says a lot about you, your business and how you run it. Here are a few ideas to consider when designing a card.

1. If you have a service mark, company logo or belong to an association, include it on your card.
2. Most home computer printed cards look fine. However, I prefer having a professional print my cards.
3. Paper texture and color should be a major concern when you are designing a card. Don't

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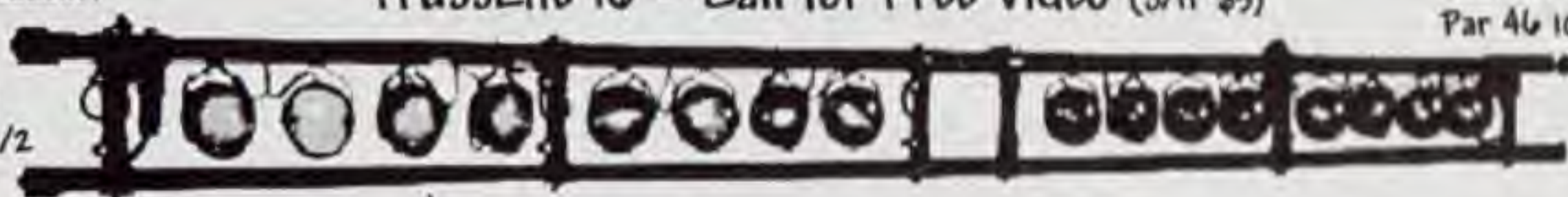
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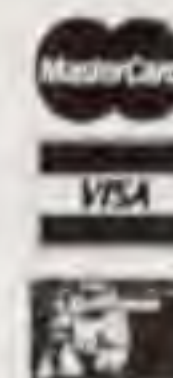
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forget it's the first piece of information a customer will see about your company.

4. Include your e-mail address if you subscribe to an online service. It's just another way for a customer to get in touch with you.

5. Don't make your card look like a walking billboard. Too much information slammed down a customer could work against you.

*David W. Klinkowski
Dance Party Productions, Chicopee, MA*

THOU SHALT NOT...

I was quite taken back over the article "The 10 Commandments of Music Programming." The article's contents are eerily similar to "The Ten Commandments of Programming" used in our consulting services since 1985.

The author claims to have "devised a roadmap of music programming called The Ten Commandments." CORE Music Services has been using this term and corresponding programming guidelines for well over 11 years.

We feel the author has performed a serious disservice. We appreciate this opportunity to set the record straight.

*Wyatt Magnum,
President of CORE Music Services
Houston, TX*



We Want Your FEEDBACK!

Write: Mobile Beat Magazine
P.O. Box 309
East Rochester, NY 14445
e-mail: Info@mobilebeat.com
Fax: 716-385-3637

WE DIDN'T KNOW IT WAS A TEST

In his January letter, Sean Meaney is a real meanie in advocating government regulation (through licensing) of deejays to eliminate low-priced competition. Government never solved anything; all it does is increase prices. But as long as he perceives he'll be a beneficiary, he's for it.



Here we have the all-too-common situation that, as Mr. Meaney's business has expanded to a multi-unit business, instead of being able to lower prices due to economics of scale, they apparently have increased, thus creating opportunities for cut-rate jocks. He should try cutting his expenses, so he could cut prices and compete better and not have to whine for government protection.

But he should NOT follow the advice in the letter from Stu Chisholm. Mr. Chisholm advocates full depreciation of equipment to cut current year's profits and taxes. Of course, that leaves bigger profits in following years to be taxed. Fear not, he offers as the solution "to add and upgrade, because the more you spend, the more you keep!"

As a tax preparer for over 20 years, I have heard this silly argument many times. The problem is, assuming you are in the 30 percent tax bracket, for every dollar you spend you save only 30 cents on taxes; the other 70 cents is still out of your pocket!

Spending to stay at the cutting edge is little more than ego gratification. Yearly hardware improvements are evolutionary, not revolutionary. Speakers, amplifiers, equalizers, tape decks, and microphones change little, even over a decade. Save the bucks for music.

The Macarena article omitted an interesting claim made during the Thanksgiving Day parade from Hawaii, namely that the simplified routing we do in the U.S. was created by Charo! During the parade, she—still looking as great as ever—did a Hawaiian variation. Real cute.

I like the idea of MB's giving line dance instructions. Many may not have understood the "shuffle" move in the "Train" instructions (January), so give more details, and photos or drawings. I'm looking forward to reading the instructions for the upcoming craze, the Tongoneo. Also, from time to time present the instructions for older line dances (New York, New York—done to Roger Williams' version, not Sinatra's, Achy Breaky Heart, Electric Slide, etc.).

Speaking of the Slide, for a change, try the 12" version of Madonna's Vogue, cut 2 on the CD single. It has a terrific beat and is slightly faster. Start the crowd when she first says "vogue" (nine seconds into the song) and fade it out to end at 4:24.

Art Galt, Wood-Ridge, NJ

P.S. Oh yes... and on page 42, the correct spelling is weird, not wierd. Yes, the spelling of that word is weird in that it doesn't follow the traditional rule (i before e, except after c, or when sounded like a, as in neighbor and weigh).

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Robert Lindquist - Editor
Mobile Beat Magazine

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THE COMPUTERIZED DJ

TEN WAYS TO GET MORE SURFERS TO YOUR WEBSITE



by Nelson Lopatin

Each month, there are an estimated 60,000 new websites on the World Wide Web. But what good is a website if no one stops by? To get the best response from your home page, here are a few tips to entice more and more visitors to your site:



Give "surfers" a good reason to come. Advertising on the Web has to be information, not manipulation. Provide current information about your industry, for example, and you'll find people returning again and again to your site, each time increasing their chances of doing business with you. Make website visitors aware of your expertise. Provide some valuable information for FREE, update it on a regular basis and you'll develop a loyal following of potential customers.



Plan for an area on your website for new information to be updated on a regular basis. The more accurate, interesting, and up-to-date your content is, the better your site will be. People are attracted to web pages that are NEW and have new information.



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CH-312 - Sound-activated gobo projector produces bright dichroic beams of changing colors, creating 16 dazzling patterns: 2 clear, 14 colored, including 4 gobos with mixed colors. Turns back and forth at various speeds. Adjustable focus. Lamp: 1XENH 120V 250W/26lbs Size: 15.5 in X 14.5 in X 7.50 in (LxWxH)



HZ-100 - A revolution in fog machines' special effects! Hazer produces 1,000 cubic feet of thin haze per minute, with the longest hanging time. No heater element, no warm up time, say good-bye to typical short falls of traditional fog machines! Hazer comes with HC-1 timer control for hand-free automatic operation. Size: 19 in X 10 in X 9 in (LxWxH), weighs: 27.5lbs.

MH-769A - Standard equipment of clubs and Mobile DJ's. Powerful 50-watt Xenon lamp. Built-in speed adjust. Flash rate: 1-12 flashes/sec. Dual 1/4" jacks for synchronous operation.



TECHNO SCAN & CONTROLLER

MH-440 - Versatile, linkable scanner creates random, colorful beams with X/Y mirror movement. Can also be used with MH-442 controller to change colors and gobos simultaneously. 8 gobos and 7 dichroic colored mirrors plus 1 clear. 1 X ENH 120V 250W/10 lbs. Size: 18.02 in X 5.15 in X 6.73 in (LxWxH)
MH-442 - Controller to be used with MH-440 for added versatility. Features sound activation, standby, simultaneous gobo and color change, and synchronized activation of five preset patterns. Weight: 3.3 lbs. Size: 6.73 in X 6.34 in X 2.18 in (LxWxH)



DIAMOND BEAT

CH320 - Amazing, linkable, sound-activated gobo projector produces 4 different patterns in different colors. Link four Diamond Beats and watch them chase and flash around a dance floor for a stunning light show! Bulb/Weight: 4XENH 120V 250W/22lbs. Size: 17 in X 6.5 in X 18.25 in (LxWxH).
CH-322C - Controller allows remote control and synchronization of Diamond Beat gobo projectors. Functions: sound, chase and standby (by pressing the controller for just 2 seconds).

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New Services on the Web



PRODJ.COM is now home to nearly 750 listings, with up to four thousand visitors every month, including dozens of brides searching for DJs. **PRODJ.COM** was at the *Mobile Beat DJ Show & Convention* in Las Vegas, registering more DJs for their free listing and leading DJs into cyberspace with a special seminar, "Marketing and Surfing on The Internet." Look for details of the Vegas show in the next issue of *Mobile Beat*.

CHATTERBOX (<http://www.chatterbox.net/prodj/>) - housed on **PRODJ.COM**'s server, hosts a DJ chat room all day, every day, year round. With special sessions on Sunday and Wednesday nights, it's becoming a great place to share tips about the latest music, equipment and techniques.

ADJA.ORG (<http://www.adja.org>) - **PRODJ.COM** is the official web provider for the American Disc Jockey Association.

For a free listing or more information on **PRODJ.COM**, you'll find their website at <http://www.prodj.com>.

POOLING RESOURCES

Modern Tracks has announced an alliance with *The Gavin Report*, which will greatly enhance the value of both music services. The cooperative venture will add Modern Track's national dance/urban charts to Gavin's weekly music tip sheet. The tracking system for the reporting network will be found on Modern Tracks' website at <http://www.moderntracks.com>. In addition, Modern Tracks has announced that the search system for their online network is now fully functional.

EASY AS ABC

With more than 1,500 members in all wedding related fields, The Association of Bridal Consultants works to serve wedding professionals in 13 countries. Association vice president, Eileen Monaghan notes that the organization's success is greatly due to "increased coordination and cooperation among all suppliers." As a DJ, you can only benefit from learning more about the association and the networking opportunities and other benefits it offers. ABC has scheduled 40 seminars across the continent for 1997, covering topics of interest to all wedding professionals, from vendors to consultants. Here's a list of the seminars. For those where the date has yet to be set, or for more information on ABC, contact the Association at 860-355-0464:

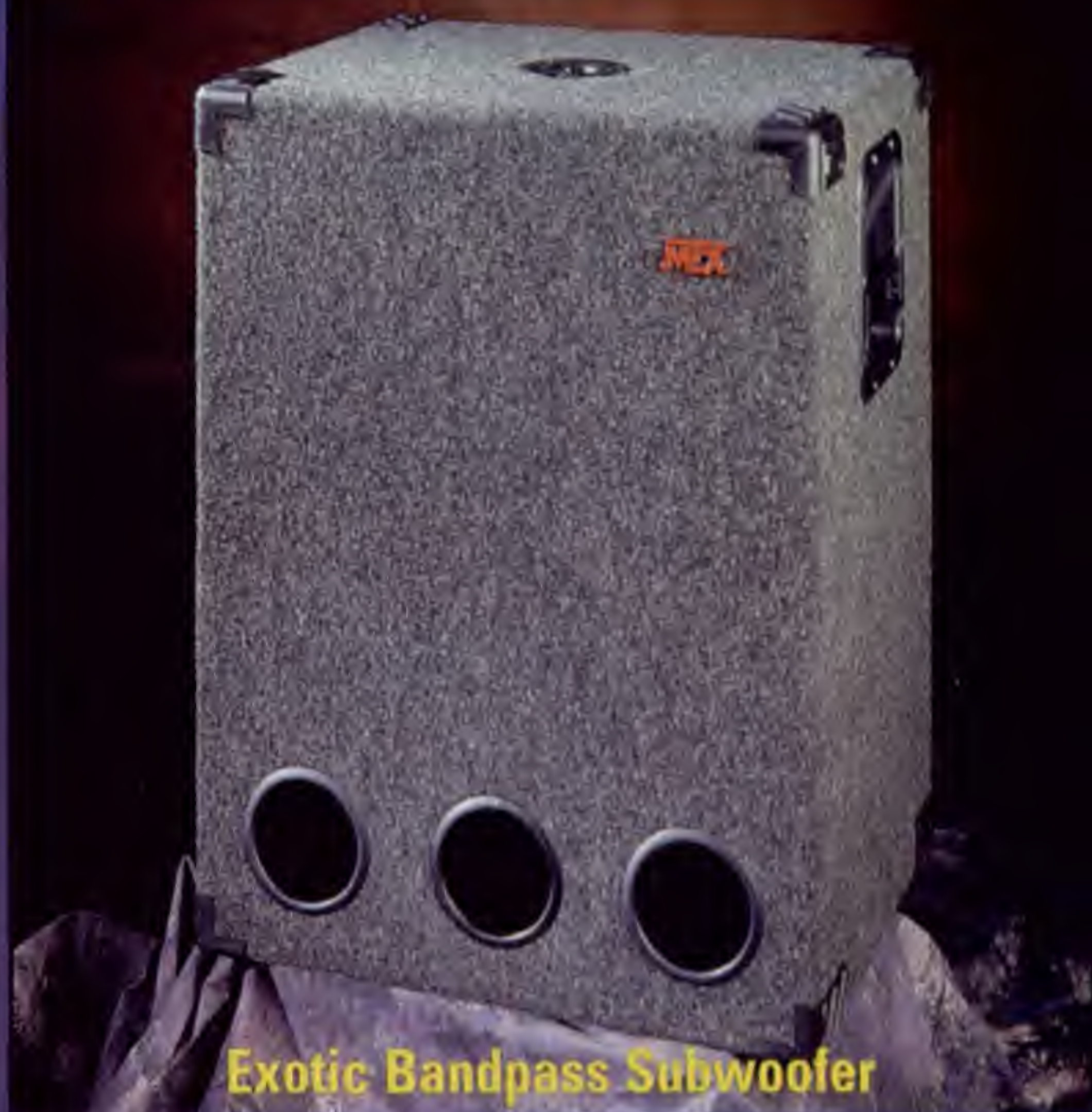


Jan. 28-29 - Aspen, Colo.
Feb. 17-19 - Dallas, Texas
Feb. 20-22 - Houston, Texas
March 9-11 - Kansas City, Kan.
March 24 - Bermuda
March 29-31 - Boston, Mass.
April 19-21 - Philadelphia, Pa.
April 26-28 - Richmond, Va.
May 3-5 - Oakland, Calif.
June 7-9 - Portland, Ore.
June 9 - Toronto, Ont.
June 11 - Rochester, NY
July - Denver, Colo. (TBA)

July 14-16 - Savannah, Ga.
Aug. - Mobile, Ala. (TBA)
Aug. 4 - Chicago, Ill.
Aug. 6 - Springfield, Ill.
Sept. 8 - Albuquerque, NM
Sept. 10 - Oklahoma City, Okla.
Sept. 20-21 - Charlotte, NC
Sept. 27-29 - Tampa, Fla.
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HOT COUNTRY

by Jay Maxwell

COUNTRY MUSIC'S DIVERSITY HAS FOUND A PLACE IN EVERYONE'S HEARTS

I've never been a morning person. I need something exciting to wake me up and get me started. From my first day of school until I received my diploma, I awoke to the sounds of my parents favorite music... country. Knowing how uncool it is to like the same music your parents listen to, I avoided country music like the plague. Throughout adolescence, I remained loyal to rock 'n' roll.

Ironically, my first job in radio was at the same country station my parents had listened to day in and day out. Actually, it was the *only* station in town, leaving few options. From that point on, however, I was hooked on country. In fact, I remained a country radio DJ at three of the four radio stations I worked for. Unfortunately, this was still during the era when the word "country" was either followed by "western" or preceded by "shitkick'n." It wasn't until a year after I left my last country radio job that country music lost its heavy twang and started to become more commercial... and more popular. People were discovering that country music was about more than just truckers who love their dogs. It's music for anyone who enjoys a good love song, a good time, or, yes, even their good 'ol dog Jake.

Over the last decade, country music has swept the nation on airwaves, in clubs, and at all types of social events, including weddings and company parties. And while many people still think of country music as being "twangy" and about drinking and cheating, almost everyone has some country music in their personal collection. As DJs, it's become essential to have a good supply of it always available, with artists like Garth Brooks, Shania Twain, John Michael Montgomery, and Brooks & Dunn. These musicians have become some of the biggest names in the

recording industry. Most country stations play "Top 40 country" and the same is true for most Mobile DJs.

However, today's country music has become so mainstream, you can often catch it on many pop rock stations as well. What some folks consider their favorite "pop rock" music is actually country. Yet, when asked, they may say they don't like country music. Many times a bride and groom's first dance song is one from the accompanying list of country wedding songs. When a bride requests one of these songs, it prompts us to ask if she's a fan of country. Surprisingly, we often find that she doesn't really like country, therefore, we know not to tread too heavily into it.

Country music covers a wide range of moods, is accepted by all age groups and can be played at many different events. When someone asks for line dance music, that usually means country. Whether you are doing a middle school dance or a World War II reunion, there will usually be a country set or two requested. At a wedding reception, both the grandparents and grandchildren will dance to a country song.

When people ask you to play some country, they probably want the newest jams. But you might eventually want to add Willie Nelson, Merle Haggard, and George Jones to your collection. Wake up your next event, throw on some hot stepping country from the accompanying lists. If a bride can't decide on a good song for her first dance, recommend one from the list of country wedding tunes. Country music isn't just for barn dances anymore. It has been embraced and accepted as a truly American style of music. It's cool music — whether it gets you out of bed, or gets you on the dancefloor!

MAXWELL'S HOT STEPPIN' COUNTRY HITS

Song Title	Artist	Year
1. Boot Scootin' Boogie	Brooks & Dunn	92
2. Baby Likes To Rock It	Tractors	94
3. Chattahoochee	Alan Jackson	93
4. Any Man Of Mine	Shania Twain	95
5. Born To Boogie	Hank Williams Jr.	87
6. Trashy Women	Confederate Railroad	93
7. Friends In Low Places	Garth Brooks	90
8. Whose Bed Have Your Boots Been Under	Shania Twain	95
9. Watermelon Crawl	Tracy Byrd	94
10. All My Rowdy Friends	Hank Williams Jr.	84
11. Sold	John Michael Montgomery	95
12. All My Ex's Live In Texas	George Strait	87
13. I Like It, I Love It	Tim McGraw	95
14. Wink	Neal McCoy	94
15. Too Much Fun	Daryle Singletary	95
16. Tall, Tall Trees	Alan Jackson	95
17. Forever And Ever, Amen	Randy Travis	87
18. God Blessed Texas	Little Texas	93
19. My Maria	Brooks & Dunn	96
20. Little Bitty	Alan Jackson	96

Jay Maxwell operates Jay Maxwell's Music by Request in Charleston, South Carolina.

TOP COUNTRY WEDDING SONGS

Song Title	Artist	Year
1. I Swear	John Michael Montgomery	94
2. I Cross My Heart	George Strait	92
3. Keeper Of The Stars	Tracy Byrd	95
4. Could I Have This Dance	Anne Murray	80
5. You And I	Eddie Rabbitt and Crystal Gayle	82
6. Through The Years	Kenny Rogers	82
7. I Love The Way You Love Me	John Michael Montgomery	93
8. Love Can Build A Bridge	Judds	91
9. I Can Love You Like That	John Michael Montgomery	95
10. Forever Together	Randy Travis	91
11. Maker Said Take Her	Alabama	96
12. Your Love Amazes Me	John Berry	94
13. No Doubt About It	Neal McCoy	94
14. Forever's As Far As I'll Go	Alabama	91
15. Long As I Live	John Michael Montgomery	96
16. I'll Still Be Loving You	Restless Heart	87
17. Long And Lasting Love	Crystal Gayle	85
18. Nobody Loves Me Like You Do	Anne Murray	84
19. Meet In The Middle	Diamond Rio	91
20. Long Line Of Love	Michael Murphy	87



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Features of the GSS-III include high speed digital "lock-out" circuitry, score keeping and automatic mic activation. Built in sound effects are produced from a sound chip which is preprogrammed with sounds for lockout, lockout reset, and game show jingle. Scores are advanced with the push of a button and displayed in six-inch high numbers readable at 250 feet. The system is packed into cabinets designed and built for years of service on the road.

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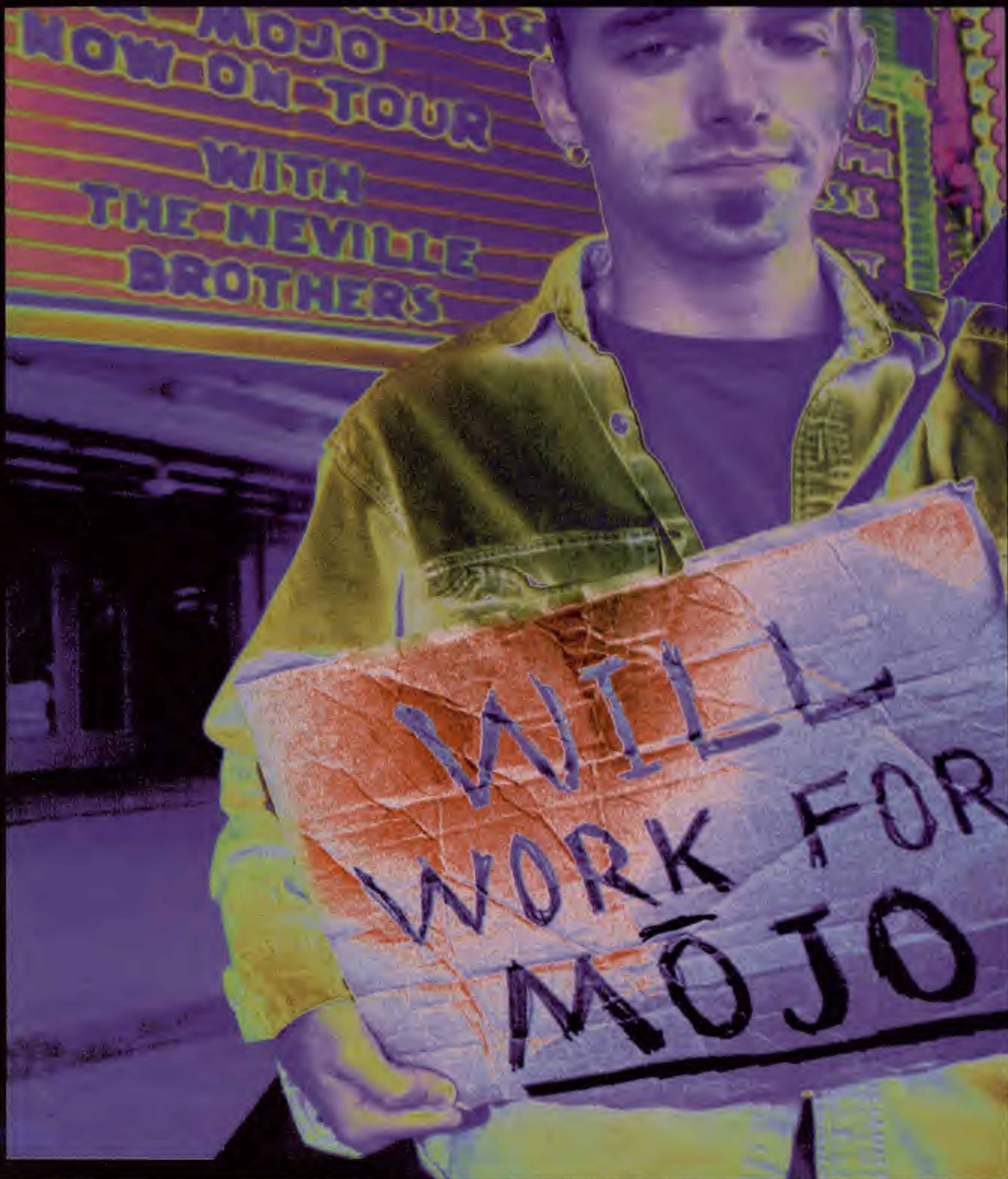
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THROUGHOUT YOUR COMMUNITY ARE GROUPS AND ORGANIZATIONS THAT
WILL ACTUALLY PAY YOU TO...

Leave Your Music Home

by Mark Johnson

Essential to being a Mobile Disc Jockey is having a professional sound and lighting system, a collection of recorded music and the means to bring it all together for any party, anywhere. But why limit yourself to only weddings, dances or other social gatherings? Why not offer your service and gear for public address and sound reinforcement?

At least five times a year, I take off my DJ hat and reach for the one that says "sound company." For these events, I do not spin a single dance record or speak a single syllable on the microphone. My job is to simply provide a PA system for those in charge of the event.

MR. SOUNDMAN

Equipment wise, all you need is your speakers, amplifier and a simple six-channel mic mixer to provide multi-mic control. Multichannel mic mixers can be purchased for under \$100. Just look in the classifieds.

Typically, the PA system at your local high school consists of a single mic and a scratchy old portable amplifier used to call football games. For their graduation ceremonies, they need five microphones — preferably wireless. School budgets what they are, buying a system they need is unrealistic. It is far more economical to hire a local DJ (I charge my usual rate) with a sound system that meets their needs.

Finding this kind of work is easy. Two or three times a year, I send a letter or flyer to the administrators and guidance counselors of all the schools in my area. If the organization pleads poverty, consider trading part of your fee for a full page ad in their program. Along with a pay check, you also get the chance to promote your regular business to their audience and, consequently, drum up new biz.

The opportunities to generate cash with your system go beyond the world of academics. Twice a year, the firehouse in my area hosts a

statewide amateur body building contest. Each contestant provides a cassette tape for their posing routine. The mics are hooked up to the house system, but they hire me to play the music from behind the curtains on the stage. I've also done sound for a boxing match, an outdoor charity, a float in a parade, announcements for an outside carnival, and an antique car show. The possibilities are endless!

NOT THE BIG TIME

I'm not suggesting you get into the sound reinforcement business. That would require serious cash and far more equipment than you would ever use as a DJ. It would take years to recoup your investment in microphones, compressors, limiters, effects, time delays, microphone snakes, tri-amping and quad-amping and the elaborate wiring and speaker systems and their installation.

On the other hand, if you get a call to assist in a low-key, non-musical event, you may already have all the equipment you'll need. My body building bookings required no new purchase of hardware and the graduations have more than paid back the \$250 investment I spent on a mic mixer, extra mics and cables. As a bonus, most of these graduations occur during the afternoon so they don't interfere with nighttime bookings.

TIME MANAGEMENT

So you have a choice. You can let your high quality professional sound equipment rust in storage, waiting for your next MDJ event. Or put your resources to a profitable use as a mobile PA system. There are all sorts of events that take place during weekdays, when you are not otherwise booked. Not only will you be putting your gear to good use and putting extra cash in your pocket, you'll be introducing many of these organizations to something new and exciting called intelligible sound!



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Profitable Etiquette

by Bob Popyk

GENERATE REPEAT BUSINESS WITH A LITTLE GRATITUDE

As I sifted through my mail at home the other day, I found a handwritten note from a men's shop where I had recently purchased a suit. It was from the gentleman who sold me the suit, expressing how much he appreciated my business and hoped I would come back again. I was surprised, as the men's shop was very small, and this person was both salesperson and tailor. The note read: "Since this is how I earn my living, I want to make sure you are very happy. Maybe you will tell other people about my shop and I can make them happy, too. I want to earn your business. Thank you very much."

I got to thinking about that note. Among the things I recall buying in the last few months — a car, carpeting for my home, some furniture for the office, and the suit — nobody else sent me a thank you note. Nobody called to see if I was happy. Nobody said, "I want your business." None of them gave any indication after the sale that they appreciated my business and would like for me to return. But Tony the tailor did.

I remember that on the receipt for the suit, Tony had written "Thank You!" and signed his name. The note was a follow up. Since he probably can't afford to spend thousands of dollars a month on advertising, he has to rely on referrals and current customers. Does it work? I know I'll go back. And when my friends mention they're looking for new clothes or that they need something tailored, I'll recommend Tony.

Last week, Tony called and told me he got a new assortment of men's shirts in, with some very unique colors and styles. He had one that would go great with my suit, and would I like him to send it over to me UPS? Of course. No problem. Send it right away. Did I ever ask how much? Nope. It never occurred to me.

Do you send thank you notes to your customers? Do you write "Thank You!" on the invoices and sign your name? Or do you feel there are better things to do besides writing thank you notes to people you've already sold. They're already customers. You said thank you when you wrote up their contracts and took their checks. You're not alone. When most of us think of promoting new business, we often go with the mind set of "new" business. If we're going to write to people, we usually first think to contact new prospects and current customers with special fliers, statements, new package information, and regular customer mailings. But a note just to say thank you? C'mon, no one else does... and there's the point.

People like to feel appreciated. So many businesses today are

seemingly more concerned with bringing in new customers and making a quick sale, rather than following up and keeping their current customers happy. A quick thank you note may be just the thing to make your customers feel valued. If getting new and repeat customers is as easy as sending a handwritten note saying you appreciated their business, don't you feel foolish for not doing it? And while you're at it, you could mention in the note that, since this is how you make your living, you'd appreciate if they mentioned your name to their friends.

If you really want to create more business for yourself without spending huge amounts on additional advertising, maybe you could start with your current customer base. Think about what the function of your business is. The *function* of your business is not to make a profit. The *goal* of your business is to make a profit. When you start to confuse the function with the goal, that's when you run into problems. The function of your Mobile DJ business is to create and maintain customers. Maintain is the key word. Keep them coming back. Friends like to buy from friends. That human element of sincerity and appreciation is tough to compete with.



Bob Popyk is the publisher of *Creative Selling®* a monthly newsletter on sales and marketing strategies. His sales meetings and seminars are presented nationwide to major companies and industries. Call (800) 724-9700 to reach Mr. Popyk or to request a free sample issue of his newsletter.



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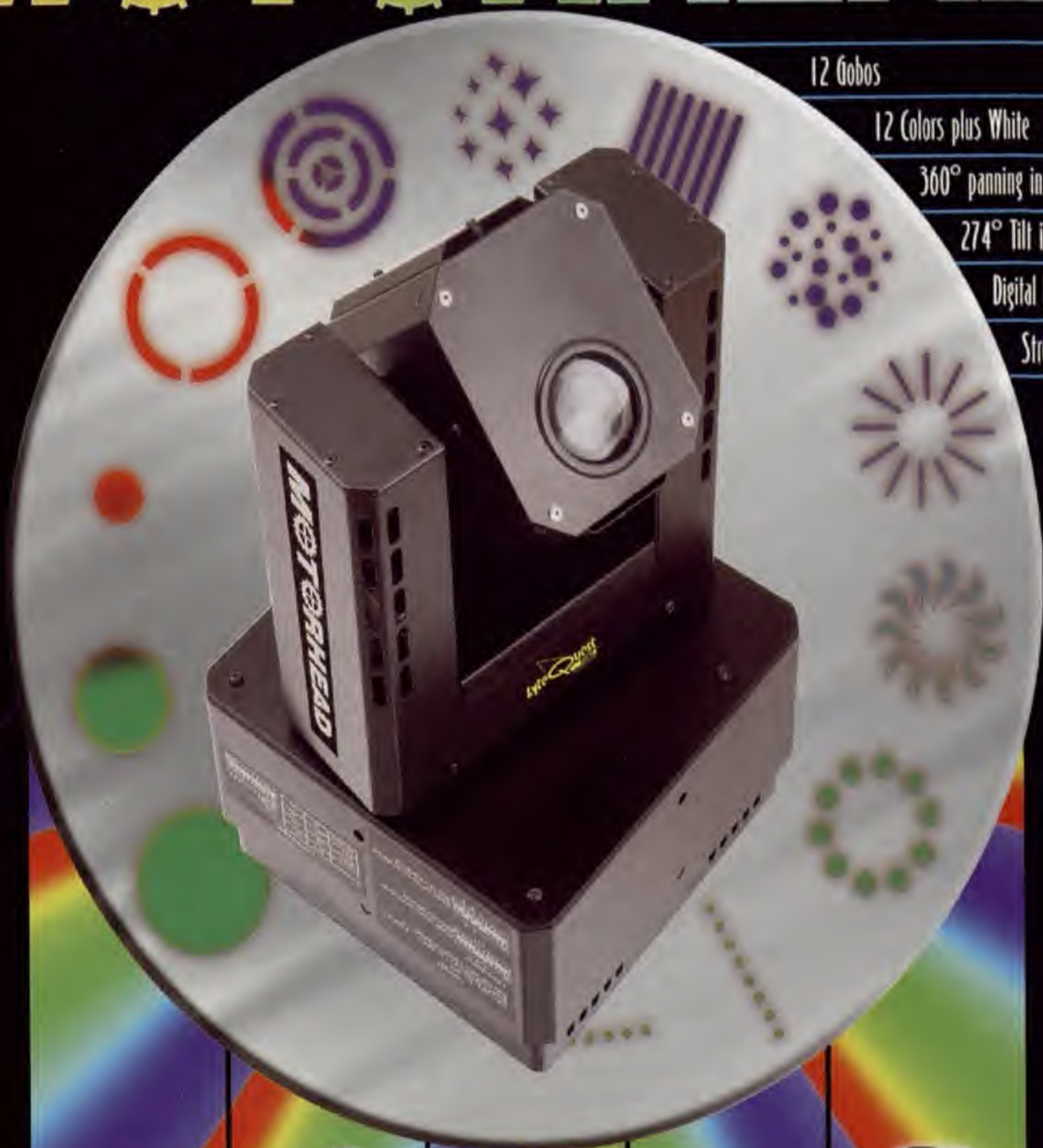
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NEW MAPPING SOFTWARE SOLUTIONS AND INTERNET APPLICATIONS DESIGNED TO HELP YOU...

On The Road Again



If you have ever been late for a job, even a few minutes, you know how uncomfortable it can be. The client may say they understand and act like it's not a problem, but you never really know what damage was caused to your reputation by your tardiness. Given that transportation hassles can cause delays, it's time you started consulting your computer when you need to know where the party's at.

SOFTWARE

Mapping programs are, by nature, huge. Many take up over 20 megabytes of hard drive space. Several manufacturers have programs to help you pinpoint streets and give you directions to your gig. All are available on the street for less than \$75.

MICROSOFT AUTOMAP

Microsoft has several programs in its Automap family, including *Streets Plus* and *Trip Planner*. These are designed for PCs and specifically for systems operating with Windows 95. *Streets Plus*, designed for both business and personal use, provides more than six million miles of city maps for all 50 states. It allows you to pinpoint virtually any address, street, small town, and landmark in the United States. You can easily map addresses and add your own data.

Automap Online, on the Net, keeps the program up-to-date and has links for 425 cities and places. *Streets Plus* offers one-click integration with *Automap Trip Planner*. *ATP* is a computer based road atlas that maps the best route between two locations. The user inputs a starting location and destination. The program gives you several options to select the best route. You can choose the scenic route or pick the fastest. *Road Atlas* is available for the Mac and seems to have all that *ATP* has.

AAA Map n Go 2.0 is a Windows-based product costing under \$40. It has complete street maps of the entire country on a single CD-ROM. You can zoom in on every city, town, or rural area in the country — right down to the smallest back roads. The database gives you instant access to more than twelve million parks, railroads, and AAA-rated locations for camp grounds,

accommodations and restaurants. Search by zip code, name, or phone number. Adding DeLorme's \$45 *Street Atlas* allows you to search by a specific address and is excellent for planning trips. *Map n Go* uses links on the Web to keep the product up-to-date.

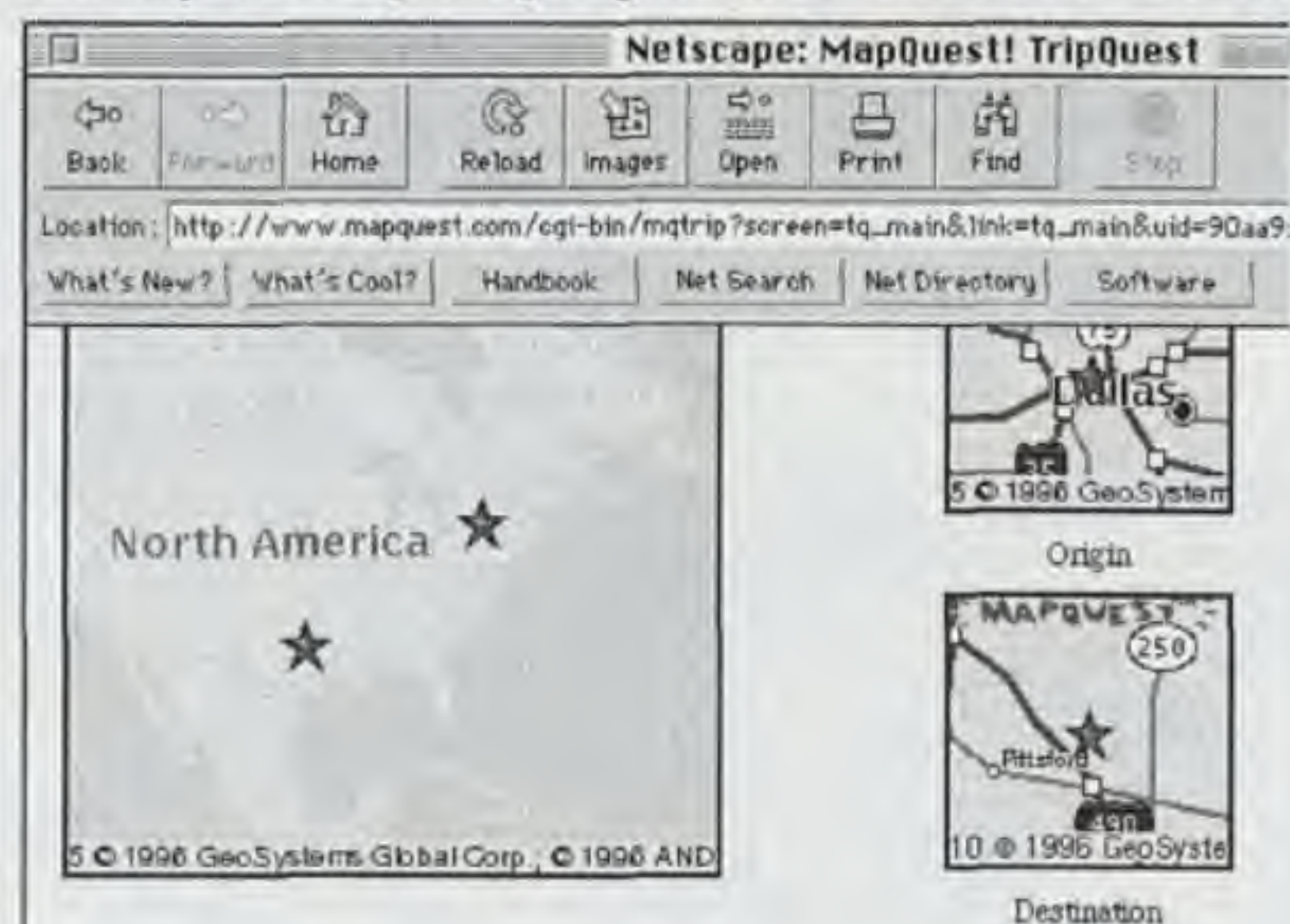
With *Road Trips Door to Door* from TravRoute Software, there are no add-ons to buy. You get a complete street atlas to the United States and 95 million business and home addresses. Rather than just plotting a route between cities and towns, *Door-to-Door* provides directions from start to finish.

Tripmaker 1997, by Rand McNally, is probably the best of the lot for planning a full blown vacation. It will take you from city to city, but lacks the precision of the street to street mapping that comes with the Microsoft product or the *Door-to-Door* software. If you need exact routing you can use Rand McNally's *Street Finder* for another \$50.

INTERNET SOLUTIONS

The Net is perfect for mapping. It is fairly fast, you don't have to store a huge database on your hard drive, and it can easily be updated.

MapQuest (<http://www.mapquest.com>) is an online Website that offers a fairly comprehensive U.S. database. We went to the site to find out the best way to get from our office in Dallas to the *Mobile Beat* office in Rochester, N.Y. Once we got to the site, we were greeted with a friendly screen prompting us for the cities we wanted



Given that transportation hassles can cause delays, it's time you started consulting your computer when you need to know where the party's at.

directions between. There is no registration or sign up.



The 1,400 plus mile trip is detailed with directions and interstates. Once we made our way to Rochester we still had to locate #1 Mobile Beat Tower.

At *MapBlast* (<http://www.mapblast.com>) we were again greeted by an easy-to-use

site and prompted to enter a specific street address. In a matter of seconds, the following map was generated:



The really neat thing about this Website is the ability to print out the map and also zoom around the location to get more or less detail. We use *MapBlast* to help us find locations of receptions and parties in the Dallas - Fort Worth area.

I've been working with the mapping software and Websites for the past few months and favor the Internet online sites which are free to use. They also don't take up valuable hard drive space, and they are updated online.

Both the Websites and programs can help you get to your next gig with ease. Try one out!

Ted Gurley is co-owner of a Dallas-based Mobile DJ business. He is co-author of "Plug In: The Guide to Music on the Net," published by Prentice-Hall. The book is a complete guide to music related resources and Websites: covering bands, music styles, MIDI and more.

He can be reached at tgurley@onramp.net. Web site: <http://rampages.onramp.net/~tgurley>; visit the companion Website at <http://www.prenhall.com/~plugin>

Event Planner from RadioPro



Confused about which ramp to take onto the information superhighway? To the rescue is a simple point and click software program designed by people in our profession for DJs, brides and grooms, and event planners.

According to its creators — Frank Whyte, co-owner of RadioPro DeeJays, and Kris Earl Phillips, software application developer — **Event Planner** (Windows-only) was made to help newlyweds and other party organizers schedule their event using a simple information form. As a bonus, the program can help DJs and other entertainers better understand client expectations at these events.

For DJs

Event Planner installs as four separate programs:

1. Wedding version of the main program
2. General event version of the main program
3. Maintenance utility
4. Report generator

The Maintenance Utility is a key element which allows you to add, delete or modify music playlists until your heart's content. There's even a "greatest hits list" of 2,000 popular song titles. This utility also allows you to enter your company name on printed documentation. After configuring the software program with your customized additions (company name, song lists, etc.), it's ready for use by your client.

For The Client

When a client first installs and runs *Event Planner*, they are greeted on the first screen with your company name. This home page invites the user to refer to the "help" function that covers just about every typical question or problem.

Clicking to the second screen, the client adds standard background information (names, dates, phone numbers, etc.) On the third screen, specific information is requested regarding the newlyweds (wedding version only), or the guest of honor (general event version). The fourth screen (titled "Your DJ") solicits information regarding performance expectations, amount of audience interaction, etc. Subsequent screens allow the client to indicate their time line, names of bridal party members for introductions (with name pronunciations!), song suggestions to play or not play, and more.

Once a client has completed inputting their information, they just mail the disc back to you. There is no report generator in the client version; only you can actually run a printout of this client information. You may or may not want to generate a copy for your client.

User Friendly

The beauty of this software program is the simplicity of the instructions and interaction. Just point and click. No digital dementia! The software creators claim that *Event Planner* was designed to allow the client to more easily create and communicate their event time line. But in the hands of a progressive Mobile DJ company, it's also a marvelous marketing tool!

The Munchkin Market

THIS CALIFORNIA DJ HAS FOUND THAT FILLING OPEN NIGHTS IS... ELEMENTARY

 It started out like any other school dance. I arrived with plenty of time for set up and checked in with my contact person to make sure there were no last minute changes. I then met with my party dancers to go over the game plan. The guests arrived all within a few minutes of each other. I started out with a few great oldies and a couple of group dances. And then came the first request for the night... the theme song from *The Care Bears*.

This is very typical of elementary (kindergarten through sixth grade) school dances. If you are saying, "But I don't like doing school dances," my guess is you are thinking in terms of high school dances. The difference between elementary and high school dances is like night and day. Elementary dances are a great source of work on those slower evenings. Most are held on Thursday or Friday nights and last about three hours. Normally, the ratio of kids to adults is about three to one.

SIMON SAYS

At high school events, I usually teach two or three group dances. Any more than that and the kids turn on you. This is not the case at elementary school dances. These kids are between 5 and 12 years old. You can't just throw on some music and expect them to dance, because they may not know how to — and then there's that whole "Cootie" issue.

Group activities are very important.

At a recent dance, I did three games and 16 group dances. Most are the same dances and games you already do, like: Simon Says, Coke/Pepsi, International Chicken Dance, Macarena, Funky Hokey Pokey, Locomotion, and Hands-Up. A few we choreographed ourselves. All of our emcees and dancers know over 60 group dances and games. If your repertoire is considerably smaller, I suggest you attend a DJ conference like the recent one in Las Vegas. There are also several videos that teach group dances.

While it's important to have all of the kids participate, the key to success is getting the parents and teachers involved. That's where your personality and skills come into play. For instance, if you have mostly kids on the floor and the adults are all sitting, play something like *We Are Family* and encourage the kids to go get their parents or favorite teacher and bring them onto the dancefloor. Without hesitation, the kids will run to get their parents and bring them out. Now that you've got everyone dancing, you just need to keep them there.

AFRAID YOU CAN'T RELATE?

There's no question your music set will be different for elementary kids than for a high school dance. At my high school dances I play primarily new music. I go armed with the latest releases from all the DJ music services. I spend a great deal of time trying to stay completely current in all music formats. But, as I'm sure you know, this is an impossible task. So invariably, I get requests for things I have never heard of. I think kids often make up song titles just to intimidate the DJ.

At that same elementary school dance the newest songs I played were *Waterfalls* by TLC and *Fantasy* by Mariah Carey. The remaining music was from the '50s, '60s and '70s, with a few newer songs thrown in. Not only do the kids know the older music, this is what gets the parents and teachers dancing.

continued on p. 32

by Brian Quinn

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THE MUNCHKIN MARKET from p. 30

The difference between elementary and high school dances is like night and day. Elementary dances are a great source of work on those slower evenings.



The requests I receive range from gangsta rap to cartoon themes. For the most part, these kids don't even know who Coolio is. They are into Nickelodeon, not MTV. The most popular song that night was, without a doubt, *The Lion Sleeps Tonight*. So if not knowing or not having new music is all that is keeping you from doing school dances, don't worry. This age group will love virtually everything you play.

THE PIED PIPER

The last difference, and by far the most important, is how you present yourself as the emcee. At high school dances it is imperative you come off as one of the coolest people in the room. If the students think you are a geek, they will eat you alive. Not so with elementary school kids! The goofier you are the more they will respond to you. When I go into an elementary school dance, I think of myself as a Pied Piper. Every time I get on the mic, we are doing something fun. I've got my pockets full of prizes. And whenever I go out onto the dancefloor I am immediately surrounded by kids, all of them tugging at my sleeves and wanting to know what they're doing next. While this can be a little frightening in the beginning, you get used to it. In fact, it can be a real boost to the ol' ego. (Not that us DJs enjoy that sort of thing, right?)

So you have a great personality, know all the hot group dances and games, and are not intimidated by a throng of kids, yet you sit at home many Thursday and Friday nights. You are missing the boat! Most elementary schools have several dances a year and there could be hundreds of elementary schools within your service area. Best of all, as long as you do a good job, these schools are very loyal and will become regular clients. If your only reason for not going after what I call the "Munchkin Market" is your declaration that "I don't do schools," then perhaps it's time to reconsider.

Good luck!



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18"	14"	Double Row									
Holds 135	Holds 100	Holds 200									
45's Cases Available In Any Style  <table border="1"> <tr> <td>Double Row</td> <td>Triple Row</td> </tr> <tr> <td>Holds 375</td> <td>Holds 550</td> </tr> </table>	Double Row	Triple Row	Holds 375	Holds 550	CD Cases Available In Any Style  <table border="1"> <tr> <td>Triple Row</td> <td>Five Row</td> </tr> <tr> <td>Holds 100</td> <td>Holds 165</td> </tr> </table>	Triple Row	Five Row	Holds 100	Holds 165	Deluxe Console/SB  Depth 16" • 8 Spaces for Amp 10 Spaces for Bottom Mixer 8 Spaces for Top Mixer	Single Turntable & Mixer Cases  Medium Duty Flight Cases Rec or Surface Hardware Carpet or Vinyl Laminate Heavy Duty Flight Case
Double Row	Triple Row										
Holds 375	Holds 550										
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The TOP 200

It should come as no surprise that 1996 will go down in DJ history as the year of the Macarena. But the Macarena, backed by a simple-to-teach, simple-to-master handjive, is but one of many hits riding line dancing's crest of popularity. On the slow dance side, lush, romantic ballads — always a staple among Mobiles — are just as hot as ever. The losers of last year were in the rock and rap categories, which fared much better in past surveys. So with all the votes counted, it's time to raise the curtain on the songs that excite the crowd... *Mobile Beat's* annual Top 200!

Top 50 All-Time Hits

- 1 Macarena Los Del Mar / Los Del Rio*
- 2 Y.M.C.A..... Village People
- 3 Because You Loved Me Celine Dion
- 4 I Swear John M. Montgomery / All-4-One
- 5 Old Time Rock & Roll Bob Seger
- 6 Unchained Melody..... Righteous Brothers
- 7 Boot Scootin' Boogie..... Brooks & Dunn
- 8 Wonderful Tonight Eric Clapton
- 9 Celebration Kool & The Gang
- 10 Electric Slide/Boogie Marcia Griffith

Top 50 All-Time Hits cont'd

Stayin' Alive	Bee Gees* / N Trance
Friends In Low Places	Garth Brooks
Can't Help Falling In Love	Elvis Presley
Keeper Of The Stars	Tracy Byrd
Love Shack	B-52's
Shout	Isley Bros. / Dynatonex
Crazy	Patsy Cline
Everything I Do, I Do It For You	Bryan Adams
Hot Hot Hot	Buster Poindexter / Arrow
Any Man Of Mine	Shania Twain
Unforgettable	Nat King And Natalie Cole
Have I Told You Lately	Van Morrison / Rod Stewart*
I Cross My Heart	George Strait
C'mon N' Ride It (The Train)	Quad City DJ's
Mony Mony	Billy Idol* / Tommy James
Baby Likes To Rock It	The Tractors
Achy Breaky Heart	Billy Ray Cyrus
Chattahoochee	Alan Jackson
I Will Survive	Gloria Gaynor
(You Shook Me) All Night Long	AC/DC
Gonna Make You Sweat	C&C Music Factory
Ironic	Alanis Morissette
Last Dance	Donna Summer
We Are Family	Sister Sledge
What A Wonderful World	Louis Armstrong
Get Down Tonight	KC & The Sunshine Band
Watermelon Crawl	Tracy Byrd
Always And Forever	Heatwave
New York, New York	Frank Sinatra
Power Of Love	Celine Dion
That's The Way I Like It	KC & The Sunshine Band
Kiss From A Rose	Seal
Brick House	Commodores
Brown Eyed Girl	Van Morrison
Could I Have This Dance	Anne Murray
Funkytown	Lipps, Inc
I Melt With You	Modern English
What I Like About You	Romantics
Beautiful In My Eyes	Joshua Kadison
Bizarre Love Triangle	New Order

** version receiving highest number of votes*



MB bridal pick hit

I Finally Found Someone

...Barbara Streisand & Bryan Adams

Top 25 Bridal Hits

Because You Loved Me	Celine Dion
I Swear	John M. Montgomery / All-4-One
Everything I Do, I Do It For You	Bryan Adams
Have I Told You Lately	Van Morrison / Rod Stewart
Keeper Of The Stars	Tracy Byrd
Wonderful Tonight	Eric Clapton
Unchained Melody	Righteous Brothers
Can't Help Falling In Love	Elvis Presley
I Cross My Heart	George Strait
Power Of Love	Celine Dion
Unforgettable	Nat King And Natalie Cole
Always And Forever	Heatwave
True Companion	Marc Cohn
Beautiful In My Eyes	Joshua Kadison
What A Wonderful World	Louis Armstrong
Could I Have This Dance	Anne Murray
I Will Always Love You	Whitney Houston
You & I	Eddie Rabbit & Crystal Gayle
Always	Atlantic Starr
As Long As I Live	John Michael Montgomery
Love Of A Lifetime	Firehouse
Now & Forever	Richard Marx
When A Man Loves A Woman	Percy Sledge
Kiss By A Rose	Seal
Grow Old With Me	Mary Chapin Carpenter

The TOP 200

MB mod rock pick hit

Virtual Reality Rusted Root

MB ballad pick hit

#1 Crush (*Romeo + Juliet*) Garbage

Top 25 Ballads

Unchained Melody Righteous Brothers
Because You Loved Me Celine Dion
Wonderful Tonight Eric Clapton
Can't Help Falling In Love Elvis Presley
Unforgettable Nat King And Natalie Cole
Crazy Patsy Cline
Everything I Do, I Do It For You Bryan Adams
One Sweet Day Mariah Carey & Boyz II Men
I Swear John M. Montgomery / All-4-One
I'll Make Love To You Boyz II Men
Nobody Knows Tony Rich Project
After The Lovin' Englebert Humperdink
Have I Told You Lately Van Morrison / Rod Stewart*
Killing Me Softly Roberta Flack / Fugees
Always Atlantic Starr
Beautiful In My Eyes Joshua Kadison
End Of The Road Boyz II Men
I Will Always Love You Whitney Houston
Lady In Red Chris DeBurgh
Sea Of Love Honeydrippers
Always And Forever Heatwave
Could I Have This Dance Anne Murray
Hero Mariah Carey
Power Of Love Celine Dion
Your Love Amazes Me John Berry

Top 25 Party Hits

Macarena Los Del Mar/*Los Del Rio
Y.M.C.A. Village People
Old Time Rock & Roll Bob Seger
Electric Slide/Boogie Marcia Griffith
Shout Isley Bros./Dynatones
Hot Hot Hot Buster Poindexter / Arrow
Mony Mony Billy Idol / Tommy James
C'mon N' Ride It (The Train) Quad City DJ's
(You Shook Me) All Night Long AC/DC
Chicken Dance Various/The Emeralds
The Twist/Let's Twist Again Chubby Checker
Hokey Pokey Various/Ray Anthony
Love Shack B-52's
Celebration Kool & The Gang
Whoomp, There It Is Tag Team
This Is How We Do It Montell Jordan
Tootsie Roll 69 Boyz
Swing The Mood Jive Bunny & The Mastermixers
Twist & Shout The Beatles
Brown Eyed Girl Van Morrison
Strokin' Clarence Carter
Gonna Make You Sweat C&C Music Factory
La Bamba Los Lobos/Richie Valens
Hip Hop Hooray Naughty By Nature
Da Butt EU

Top 25 Disco/Dance

Y.M.C.A. Village People
Stayin' Alive Bee Gees / N Trance
Celebration Kool & The Gang
Play That Funky Music Wild Cherry
Get Down Tonight KC & The Sunshine Band
I Will Survive Gloria Gaynor
We Are Family Sister Sledge
Macarena Los Del Mar/*Los Del Rio
Funkytown Lipps, Inc
That's The Way I Like It KC & The Sunshine Band
Brick House Commodores
Gonna Make You Sweat C&C Music Factory

Top 25 Rock/Alternative

Ironie	Alanis Morissette
Lump	Presidents Of The U.S.A.
I Melt With You	Modern English
Come Out & Play	Offspring
Love Shack	B-52's
You Outta Know	Alanis Morissette
Smells Like Teen Spirit	Nirvana
Bizarre Love Triangle	New Order
Blister On The Sun	Violent Femmes
What I Like About You	Romantics
All I Wanna Do	Sheryl Crow
Only Wanna Be With You	Hootie & The Blowfish
Two Princes	Spin Doctors
Ants Marching	Dave Matthews Band
(You Shook Me) All Night Long	AC/DC
When I Come Around	Green Day
Tainted Love	Soft Cell
1979	Smashing Pumpkins
It's The End Of The World	R.E.M.
Peaches	Presidents Of The U.S.A.
Machine Head	Bush
Closer	Nine Inch Nails
Wunderwall	Oasis
Mr Jones	Counting Crows
I'll Be There For You	Rembrants

Electric Slide/Boogie	Marcia Griffith
Disco Inferno	The Trammps
Born To Be Alive	Patrick Hernandez
Le Freak	Chic
California Love	2Pac
Super Freak	Rick James
Last Dance	Donna Summer
Be My Lover	La Bouche
Macho Man	Village People
It's Raining Men	Weather Girls
So Many Men	Miguel Brown
December 1963 (Oh What A Night)	Four Seasons
Dancing Queen	ABBA

The TOP 200

MB party pick hit

The Distance Cake

MB dance pick hit

El Tongoneo Metissizzo

Top 25 Country Hits

Boot Scootin' Boogie	Brooks & Dunn
Friends In Low Places	Garth Brooks
Any Man Of Mine	Shania Twain
Achy Breaky Heart	Billy Ray Cyrus
Baby Likes To Rock It	The Tractors
Chattahoochee	Alan Jackson
I Swear	John Michael Montgomery
Watermelon Crawl	Tracy Byrd
Keeper Of The Stars	Tracy Byrd
Crazy	Patsy Cline
I Cross My Heart	George Strait
Mountain Music	Alabama
My Maria	Brooks & Dunn
I Love The Way You Love Me ..	John Michael Montgomery
Sold	John Michael Montgomery
I Like It! I Love It!	Tim McGraw
The Dance	Garth Brooks
Blue	LeAnn Rimes
Daddy's Money	Ricochet
Down At The Twist & Shout	Mary Chapin Carpenter
T-R-O-U-B-L-E	Travis Tritt
All My Rowdy Friends	Hank Williams Jr
Born To Boogie	Hank Williams Jr
Cotton Eyed Joe	Rednex / Issac Payton Sweat
Could I Have This Dance	Anne Murray



Top Mobile Music Videos

Macarena (Bayside Boys Mix)	Los Del Rio
C'mon N' Ride It (The Train)	Quad City DJ's
Sweet Dreams	La Bouche
Be My Lover	La Bouche
1,2,3,4 (Sumpin' New)	Coolio
Tha Crossroads	Bone Thugs-N-Harmony
You're Makin' Me High (Remix)	Toni Braxton
Fastlove (Censored Version)	George Michael
California Love	2Pac / Dr. Dre
Killing Me Softly	Fugees
Stayin' Alive	N-Trance
D.J. Girl	Katalina
Big Bang Baby	Stone Temple Pilots
You Learn	Alanis Morissette
Stupid Girl (Remix)	Garbage
Doin' It	L.L. Cool J
You'll Be Mine (Party Time)	Gloria Estefan
1979	Smashing Pumpkins
Forever	Mariah Carey
Spiderwebs	No Doubt
Kiss From A Rose	Seal
It's All The Way Live (Now)	Coolio
Theme From Mission: Impossible ..	Adam Clayton / Larry M
In The Navy	The Village People
Where It's At	Beck
Twisted	Keith Sweat / Kut Klose
The Child (Inside)	Qkumba Zoo
Because You Loved Me	Celine Dion

As compiled from nationwide reports supplied by music club programmers. Supplied by Wolfram Video Inc., The HotVideo™ Music Video Service. URL <http://www.execpc.com/~wolfram>, e-mail: wolfram@execpc.com. Tel: 414-546-1379.

Top 10 Wrap Music

Last Dance	Donna Summer
Goodnight Sweetheart	The Spaniels
New York, New York	Frank Sinatra
What A Wonderful World	Louis Armstrong
Wonderful Tonight	Eric Clapton
Happy Trails	Roy Rogers / Van Halen
That's What Friends Are For	Warwick & Friends
I Can't Help Falling In Love	Elvis Presley
End Of The Road	Boyz II Men
Hit The Road Jack	Buster Poindexter

Top 10 Kick-Off Songs

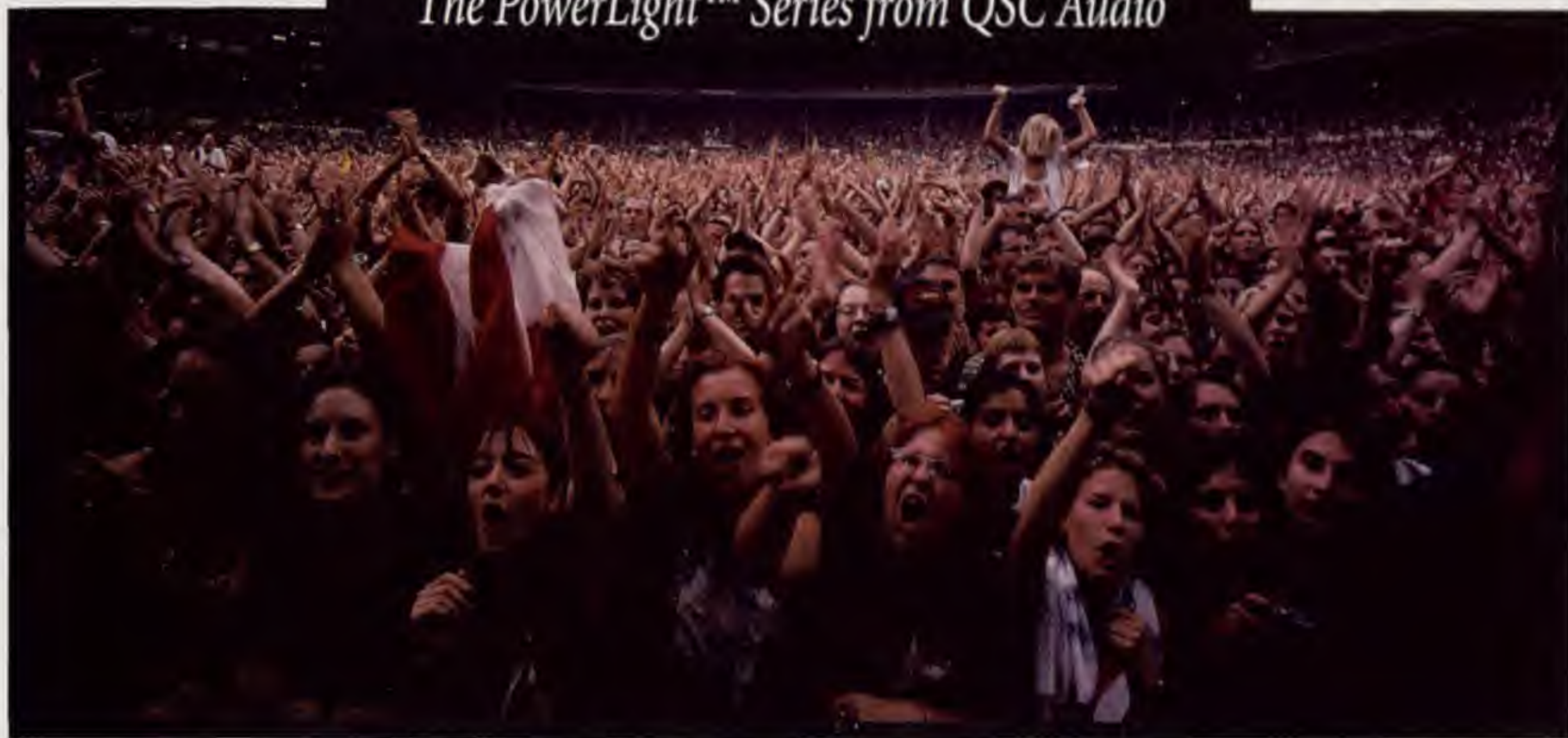
Celebration	Kool & The Gang
Old Time Rock & Roll	Bob Seger
Brown Eyed Girl	Van Morrison
Electric Slide/Boogie	Marcia Griffith
Get Ready For This	2 Unlimited
Gonna Make You Sweat	C&C Music Factory
Macarena	Los Del Mar / Los Del Rio*
In The Mood	Glenn Miller
All I Wanna Do	Sheryl Crow
C'mon N' Ride It (The Train)	Quad City DJ's

Top 10 Karaoke Songs

Crazy	Patsy Cline
Love Shack	B-52's
Friends In Low Places	Garth Brooks
You've Lost That Lovin' Feeling	Righteous Brothers
Brown Eyed Girl	Van Morrison
Elvira	Oak Ridge Boys
I Will Survive	Gloria Gaynor
Paradise By The Dashboard Light	Meatloaf
The Dance	Garth Brooks
You Don't Call Me	David Allen Coe



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LIVING THE DREAM IN

HOLLYWOOD

by Steve Wozniak

HOLLYWOOD DJ IS SOCIALITE AND SOCIALLY RESPONSIBLE



Dion and crew at a L.A. area Bat Mitzvah. front row (l-r) Wayne Cleaves, Jamie Kurtz, DeVoux Grant. Back row (l-r) Patrick Bruce, Dion Grant, Robert Henderson, Cullen Grant.

If you're a regular reader of this column, you know about the magic carpet I use to get up close and personal with the DJs I profile. This time around, I was given a choice of three different entertainers to write about. First was a DJ who specializes in Tammy Faye Baker makeup parties. Unfortunately, his area had just received 72 inches of snow and my magic carpet has no snow removal equipment. Besides, I'm allergic to mascara.

My next choice was to ride the magic threads to the East Coast where a Mobile DJ had just finished playing a week-long Gilbert Godfried look-a-like convention. I'll take a pass on that one for now.

My final alternative was to visit a DJ in Hollywood, California who often works with famous people in the movie biz, entertains regularly at the Playboy Mansion

and averages \$5,000 per performance. All this, and the guy still manages to find time to create a new corporate program to help the youth in his community.

That sounds interesting, but only if I get to visit the Playboy Mansion first.

MDJ TO THE STARS

Living the dream in "LaLa Land" is DeVoux "Dion" Grant, owner of Dion's Disco Service. Dion, 50 years young and a father of five, has worked with many famous film and recording stars, including Jay Leno, Arnold Schwarzenegger, Magic Johnson, Michael Landon, Henry Winkler, Boyz II Men, Cher, and Barry White, to name a few. "I have worked with so many celebrities, it's really difficult to remember them all," Dion said modestly.

BIG BUCKS

A 29-year veteran of the Mobile DJ profession, Dion entertains frequently at wedding receptions, but Bar and Bat Mitzvahs are where he is seen most often. "People are real special, and I make them feel special," Dion said, describing his secret to success in the Bar/Bat Mitzvah market. "I let my work do my talking!"

So much talking that Dion averages close to one hundred Bar/Bat Mitzvah celebrations a year at \$5,000 per event. All of these scheduled appearances are from referrals, including performances in Israel!

"I talk with the Bar/Bat Mitzvah star from the day the contract is signed to the day of the event," Dion says. "I want to be their friend. With some, I might talk ten to twenty different times. This is one of their most sacred and crucial days in their life. I want them to know me, and for them to know that I am right there with them."

Before the Bar/Bat Mitzvah celebration, Dion offers dance lessons for the child. "We want to be sure they know how to dance at their party so that they will

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PROFILE

have more fun," he explained. "We teach them two or three dances so they will fit right in."

At the actual event, Dion brings six DJ/dancers to initiate more activity and fun on the dancefloor. "They are careful to include the Bar/Bat Mitzvah child in special dance routines to make them the real star!"

BUNNIES & BUBBLES

An annual New Year's Eve tradition for Dion has been entertaining at the famed Playboy Mansion in Los Angeles. At this gala event, a huge tent is erected in back of the mansion. Dion and members of the Ray Anthony Orchestra devote two full days to setting up their equipment. The actual party runs from 6:30 p.m. to 2:00 a.m. No cameras are allowed.

"It's real, real special," Dion says. "Hugh and his wife are just incredible people. They really warm up to you at this party." The guest list is a virtual who's who in L.A.

GIVING BACK TO THE COMMUNITY

Twenty-three years ago, Dion founded the School Entertainment and Activities Program (SEAP). This umbrella organization offers an alternative for Southern California school children to fight apathy and boredom. Just about any campaign that a good school principal would favor is addressed including academic achieve-



Dion with Stevie Wonder and entourage promoting the release of "Songs in the Key of Life." (1974)

ment and excellence, attendance, behavior, citizenship, work habits, and leadership. Special attention is given to fighting drugs, graffiti, gangs, and other societal problems.

"We now work with 75 different school districts in the Los Angeles, Beverly Hills, Orange County, Long Beach, Palm Springs, and San Diego areas to make school more fun and productive for children," Dion explained. Alliances with individuals, foundations, and corporations sponsor the 90 minute programs at area schools twice monthly and are replicated under a variety of banners includ-

ing: SEAP, KDION, JAM, JAM Report Card Magazine, and KDION Express.

"The response to each of these programs has always been terrific," Dion said. "When students are listening to music, they are more receptive to a positive message." He estimates that his umbrella organization SEAP has offered its positive message at over 1,000 school events.

Dion is an individual who has raised the bar to a new height. Even with all he now has on his plate, he is considering several new projects. If he remains true to form, you can be sure that they'll benefit not only Dion and his community, but the entire mobile entertainment profession as well.

Dion's resume of community activities

SEAP: The umbrella organization that works with local police departments to recognize academic achievement and fight drugs, graffiti, gangs, and school apathy. Elementary, junior and senior high schools are provided with 19 different school-based activities.

KDION: A simulated radio network and traveling dance party that brings new recording artists to perform at schools. This program is supported by Motown Records, Sony Music, RCA, and Tommy Boy Records. Deserving students are invited to act as guest DJ to introduce songs and announce prize winners. According to

Compton School principal, Melonka Renaudo-Turner, "Not only is this program entertaining, it's wonderful the way it stresses academics, school spirit and pride. The excitement and rewards provided at these rallies motivate everyone!"

JAM: Joining Academics with Music produces mini tours for new and established celebrities from the film and music industry. It also produces a publication for students and teachers to promote academic achievement. Photo opportunities are available for the students and stars. Muhammad Ali's daughter, rapper May May, R&B singer Dru Hill, alternative rock's Jimmy Eat World, and Spanglish singer Sonia Garcia are currently being promoted as part of JAM.

JAM REPORT CARD MAGAZINE: Promotes literacy by building on a point system for good grammar, spelling and diction. Personal success through good



MCA recording artist Raven-Symone at the School Entertainment & Activities Program Headquarters, home of KDION.

communication skills is also emphasized.

KDION EXPRESS: A magazine allowing students to voice their opinions regarding music, social events, and other information of interest. This information is then made available to the recording industry and other companies.



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Jason Upham of Franklin, Indiana joined American Mobile Sound in September, 1996 and by mid-October saw enough of an increase in his business to add two new systems. He is looking forward to the unlimited growth potential offered by American Mobile Sound and has cited the high quality standards of AMS as a key to his success.

The training program and on-going support enable Jason to make the most of his time and effort while working in an industry he loves. For more information on how you can grow your part-time mobile disc jockey business into a lucrative full-time career, call us today and find out why Jason Upham says, *"After ten years in the industry, I've finally found what I'm looking for."*

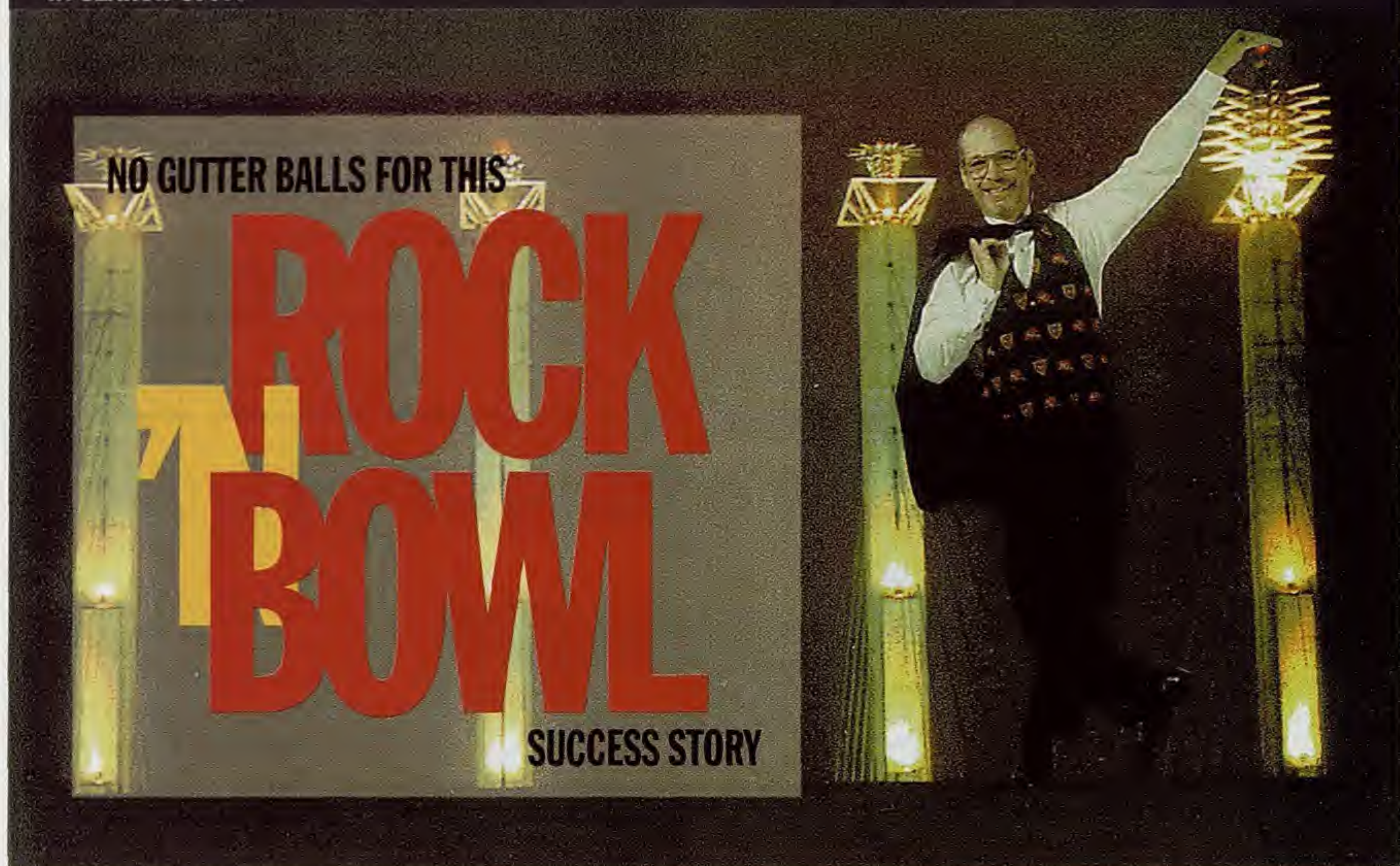
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Ron Ruth is on top of the world these days, or at least on top of the Kansas City, Mo. Bartle Hall Convention Center. The center is the largest, externally supported structure in the United States. The spheres on top cost \$1 million each.

In this issue, we have two success stories that directly relate mobile entertaining with the popular American pastime, bowling. Many bowling centers have accepted the fact that, if they want to keep up with fickle Americans, they need to offer new and exciting promotions. This story is about a man who used the lanes to get back into the groove. And on page 90, read about a pro bowler who has improved his game, and his outlook, with karaoke.

by Renee Lassial

Early on, Ron Ruth knew what his strengths were. He loved to entertain. As a child he participated in the school band and in various talent shows. In college, he majored in the performing arts and went on to work in management at a movie theater chain. He had a career he liked, a wife he adored, a good home, and a dog he loved. And then all hell broke loose. He was laid off from his job of 25 years and his wife left him — taking the house and the dog. “I was a walking, talking country western song,” Ruth said. But he had one thing left, his desire to entertain. With that desire and the interpersonal skills he gained while in management, Ruth built a whole new and improved life.

BOWLING FOR DOLLARS

It all started when he hooked up with a friend who owned a disc jockey service. Ruth started working for him part time. “DJing kept me going,” Ruth said. “The satisfaction of entertaining others made me forget

my problems and allowed me to rediscover the love I had for performing.”

A short time later, Ruth got the idea to try and bring back Rock ’n Bowl in his hometown, Kansas City, Mo. So Ruth and his DJ friend pitched the idea to the KC bowling centers’ manager. Ruth agreed to provide the sound, music and himself for three hours; payment would be based on attendance. The KC manager couldn’t refuse, it was a no-lose situation.

Ruth started doing the Rock ’n Bowl in five centers (now known as AMF bowling centers), five nights a week. Eventually, after starting his own company, he hired DJs and increased performances to 13 shows per week in 11 centers, city wide. Now the Rock ’n Bowl is a regular on Friday and Saturday nights, starting at 11 p.m. and ending around 2 a.m. The typical Rock ’n Bowl crowd is made up of about 80 to 200 patrons per center, and the

continued on page 48

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(from page 46)

age range is typically 16 to 25 years of age.

For the most part, Ruth just provides the background music; which is why he likes to use the gig for new hire training. But Ruth and his DJs also interact with the patrons and get them involved in various games. Some of the games are typical, like Trivia, the Mummy Wrap, and the Limbo. Ruth, however, also conducts games that pertain more to the environment of bowling — this is not an easy task considering Ruth does not bowl. Some of the games include: Tag Team Bowling, Backwards Bowling, and Body Bowling. Since most centers are not zoned for dancing, there isn't much concern for getting people on the dance floor, but Ruth still likes to get people up and moving and an occasional line dance usually does the trick.

SIMPLE SYSTEM, SET UP PROPER

The Rock 'n Bowl is relatively easy to pull off, it takes just the basic sound components. Lighting isn't even an issue. Even the prizes are provided by the centers, which usually are in the form of a free game or promo piece. Best of all, because it's a late-night gig, early evening bookings are possible. As for setup, most bowling centers have a concourse that runs from one end of the building to the other. Ruth sets up in the middle, with one speaker facing towards one end and the other speaker facing the opposite end. He runs his system in mono so as not to have sound separation and pumps out 800-1,000 watts of power, depending on the size of the establishment. The only place that the noise from all those crashing pins might interfere with the sound of the music is at the very ends of the concourse.

Ironically, after being let go from the movie biz, Ruth recently had the satisfaction of having the movie biz come to him for, of all things, a movie about bowling! His company helped sponsor the KC premier of the movie *KingPin*, starring Woody Harrelson and Randy Quaid. Ruth also participated in a MTV promo for the movie.

Since its conception, Ruth's Rock 'n Bowl has gone through several transformations, and so has Ruth. President of his own company, An Ear-Full Productions, Inc., Ruth



Ron Ruth, owner of An Ear-Full Productions, Inc., in Blue Springs, Mo.

now maintains 10 systems and manages 15 entertainers. His company, located in Blue Springs, Mo., does over 800 events annually, including weddings, parties, etc. Ruth, who's 43 years old, is enjoying his new success, along with a new wife and a new dog.

"Through the very worst of times, the entertainment industry has always survived... and so will I," says Ruth.



Rock 'n Bowl Rig

Ruth has found this simple sound system, placed in the center of the action, creates a spread of music that won't be drowned out by the noise from the lanes.

2 Sony tape decks w/ AMS and counters

2 Sony CD players

2 Peavey 118 International Speakers

1 Peavey DPC 1000 amplifier

1 MTX 1550 mixer

Rack 'em up!

Backwards Bowling

Bowl a strike while standing with your back turned to the pins. Throw the ball between your legs.

Tag Team Bowling

One member of a two-person team knocks down as many pins as they can without making a strike and their partner must pick up the spare(s).

Body Bowling

Knock down a predetermined number of pins using any part of your body to launch the ball other than your hands or feet!

Reward your players with prizes!

Most bowling lanes will offer free bowling games.



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TO BE THE

If you would like to see your company featured in Mobile Beat's "In Search of..." or "ProFiles" send us information about you and your company. Tell us why you're the best at what you do and what makes your company unique. We love visuals so be sure to include photographs, your presentation materials or a video (not returnable). Send your portfolio to: Mobile Beat Magazine, P.O. Box 309, East Rochester, N.Y. 14445. (No phone calls please!)

Oh no... It's

SPRING CLEANING

time again!

TIME TO GET YOUR SYSTEM IN SHAPE FOR THE COMPETITIVE SEASON AHEAD!

A hhhh, the winter months will soon be coming to a close. It's time to make sure everything in your DJ rig is in tiptop shape for the busy spring and summer months. The last thing we want is to have the sound system belch in the middle of the best man's toast due to a dirty wire connection. Or have a speaker sound like a maraca during the Macarena because there's something loose inside the cabinet. So let's run through the list of pre-season maintenance items you should perform on your DJ system. Your system will thank you for it later on!

While running these tests, keep your system on at low volume. Turn the gains down on the amp. When checking your system out, make sure you understand fully how a piece of equipment is supposed to work. It is embarrassing to find a problem with a unit only to discover that it is supposed to act that way when a certain switch is on. I have seen this many times. When in doubt, check the manual or talk to someone experienced with using the unit.

DON'T BE FRAYED

Start with a full inspection of all the wiring on your system. Are any of the patch cords frayed? Do any of the plugs look like they have pulled free from the insulation, exposing the bare wire? Has the insulation weakened or become worn in any place? Has the cable been crimped or stepped on at any particular point? If so, replace the cords immediately!

Another thing to look for that is not so obvious is loose connections due to a bad patch cable. Turn on your system and, one by one, play each source (CD player, tape deck, or turntable). Carefully wiggle both ends of each cable. If one channel (or both)



should cut in and out, it has an internal break and must be replaced. If the patch cord is hard wired to the unit, it will need to be professionally serviced.

While you check the cables, make sure the connectors are shiny and clean. If they are oxidized or pitted, they must be cleaned with contact cleaner. Do not spray the cleaner into the jack, rather spray it on the plug and then insert the plug into and out of the jack. Use a tissue paper to wipe off the residue.

TRACK STARS

Turntables, such as Technics 1200's or Vestax PDT 5000's, are direct drive and very easy to take care of. Concentrate your efforts on the cartridge and stylus. Do they track properly in the groove at the recommended tracking weight; or do you find you have to increase the weight on your tone arm? If so, the stylus should be replaced. Next, rock the head shell back and forth to see if it is making proper contact. If one of the channels is dropping out, then the contacts need to be cleaned (I have noticed that some of the "Concord" type cartridges need to have the contacts cleaned more often than a standard head shell). Usually, cleaning the contacts with a contact cleaner or 100 percent Isopropyl alcohol does the trick. On belt-drive turntables, now is the time to put on a fresh new belt. Do a basic check on each turntable and note if anything is out of the ordinary. Have the turntable serviced, should there be a problem.

CD players are next. There is little you

by George Mohr

TECH TALK CONT'D

can do with a CD player aside from running a lens cleaner disk and checking all the connectors. Keeping your CDs lint, dust, and scratch free is your best preventative medicine.

Tape decks are notorious for problems. (This applies to both DATs or regular analog cassettes.) The best way to avoid failure is to keep the heads cleaned and demagnetized. This should be professionally done twice a year. In a pinch, you can use a cassette head cleaner, but make sure it is non-abrasive. The wet cleaners that have moving parts inside of them work best, but you should still bring the deck in to have it professionally serviced.

SPEED ZONE

While you are checking the deck, listen closely to the playback. Does it sound slow or sluggish? Does it take a lot longer to rewind a tape than it did when the machine was new? If so, the belts could be worn and the deck should be brought in

This is where most problems occur, particularly if you connect and disconnect every piece of your system every time you do a gig.



for service. Don't try to demagnetize a DAT yourself! It has a moving head, like a VCR, and you can damage it with a normal analog head demagnetizer.

The mixer is next on the operating table. This is where you really have to concentrate on checking the connections and cables. This is where most problems occur, particularly if you connect and disconnect every piece of your system every time you do a gig.

The next trouble spot with mixers is the faders. Are they starting to get scratchy? Do you hear the opposite channel leaking through? If so, then it is time to have the offending controls replaced. Many mixers have replace-

able crossfaders and some even have replaceable channel faders and transform switches. If your mixer allows you to replace these yourself then, by all means, do so. If not, have the mixer professionally serviced.

Next time, we'll continue our fitness training program by chasing all the bugs out of your amp. Then, it's on to solve a myriad of problems with your speakers. Stay tuned!

If you have any more ideas on this topic or if you happen to have a particular question to ask (if it is related to this topic or not), feel free to drop me a line at Abracadabra Lights & Sounds 1153 Deer Park Ave, North Babylon N.Y. 11703; e-mail: ABRADJ @AOL.com; tel: (516) 667-2300.



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Lightcraft's S-1012 is deeeeluxe!

by Jim Kerins

Once again the bothersome folks at *Mobile Beat* have called upon me to review another neat piece of DJ gear. What kind of super exciting, high-tech component would it be? Perhaps a Jaguar XKE turbo equipment van (do they still make those?) or maybe a Martin 10,000-watt, digitally controlled laser show (please, please, please!)? No, this time it's a Lightcraft S-1012, handed to me in a rather small, earth-friendly box.

Feeling a bit disappointed that it wasn't the Jag, I soldiered on with this compact, single-spaced switchpanel to one of my most important jobs of the holiday season — the McDonald's employee, I mean "associates," Christmas, errr... holiday party. This was not for just one McDonald's, but all eight McDonald's in Mayberry County (name changed to protect identity)! This is not your average run-of-the-mill gig.

LOSE THE ORANGE CORDS

Usually, I hook up all my lighting and effects (mirror ball, robo colors, bubble machine, fogger, probeam, Warp, Derby Star, generic moonflower, cheesy spin light I'm crazy about, and Oreck XL) with miles of those pretty "dayglo" orange extension cords. Having this attractive and unobtrusive Lightcraft switchpanel system at such a highbrow affair greatly cleaned up the stage. Setting up the S-1012 was simple and fast. All I had to do was plug in the 25-foot control cords between the switchpanel and the small, four-outlet, 430 mini-relays, which can hang on your Ultimate Support stands. The basic kit includes the switchpanel and two 430 mini-relays for eight channels of control (expandable to 12). Each relay pack also has an unswitched outlet fogger or mirror ball. For my test setup, I used it to control eight lights and effects on two light trees. The first with the mirror ball and three of the effects, the other with four Par 56 lights.

After the awards ceremony, where the associates received their one-year pins and a really



great holiday bonus (sweatshirt), I caved to the demands of corporate "Mickey Ds" by trying to get all the associates to join in for the official corporate dance. The dance, called the "Deluxe," is designed to boost morale while humiliating the rhythmically challenged. It's a Mickey D version of the Macarena. (Who in their right minds would want to rip off that dance?) Headquarters provided a diagram of Ronald McDonald doing the dance with brief written instructions underneath step-by-step illustrations. You can imagine the sight of all those associates looking at pictures and then painfully trying to reproduce Ronald's body positions.

INSERT LIGHTSHOW HERE

To put the Deluxe over the top, it was time for a frenzy of special effects lighting, as dispatched by the shiny steel gray Lightcraft switchpanel, with cool LEDs over each channel — wow, this is better than a Jag. I flick up channel 1 and the mirror ball spins into action; channel 2 fires up the pinspot. The



For more information, contact Lightcraft/LSS laboratories, Inc., P.O. Box 1670, Center Harbor, NH 03226; Tel: (603) 476-2720.

mirror ball begins sending a shower of light over all those happy hamburger helpers, still struggling with diagrams. Channel 3 gives life to that "cheesomatic" moonflower light that I'm so crazy about. Next, I switch off the Black Out button as the four Par cans start chasing (via an optional Lightcraft 460 controller) to the beat of the Deluxe. Lightcraft gives you the ability on channels 9-12 to dim lights with an optional light pack. All 12 channels have "bump" buttons, (momentary action push buttons) which are great for manually controlling lights, like a "color organ." These add excitement and give you something else to do. With every flick of a switch, a light flashes to life or fades silently into the dark without a single snap, crackle, pop or click.

The best thing about the Lightcraft switchpanel is its ability for getting you out of there fast. No tangle of cords to wind up while some drunk is trying to convince you he can sing; or that his cousin



is a DJ and is really good (as opposed to you). And don't let me neglect to mention how conveniently the controller fits into a standard 19-inch rack.

If you want to do more with less, the Lightcraft S-1012 Switchpanel is for you. I know it's for me — since the guys at *Mobile Beat* have never offered me anything in the way of monetary compensation for these reviews — I'm keeping this puppy!

This sentiment may be late (as the jokers at *Mobile Beat* are really slow at getting my insightful, entertaining and informative articles to press) but, I hope you all get to DJ a McDonald's associate holiday party next year! I'm sure, after this review, I won't be.

Plusses

- Greatly reduces setup and tear down time.
- Eliminates gobs of cords needed to operate typical light shows.
- Quality construction and reliable.
- Makes your setup look neat and tidy — even, dare I say, "professional."
- Two-year warranty plus list price of \$399 represents a good value.

Minuses

- Would be even nicer if chase was not an option.
- Uses multi-pin cables; accidentally step on one and it's history.

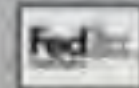


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Who says it has to be big and heavy to sound loud? SoundTech has the DJ's dream, a single space, 15.8 pound, 230W @ 8ohms Amplifier! The PS-800 can also play 400W @ 4ohms, and 800W @ 8ohms bridged mono. The PS-800 features: variable speed forced air cooling, oversized heat sinks, and both XLR and 1/4" connectors.

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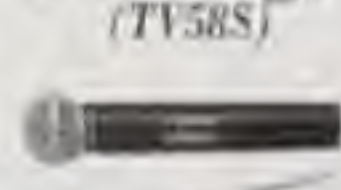
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NEW! 19" rack mountable 4-channel mixer with separate 3-band EQ (with cut), gain & pan control for each channel, and inputs for 3 phono, 5 lines & 2 mics. Master, zone & record outputs, effects send/return, crossfade cueing & more! **\$449.95**



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IT'S HOT



NVS-TV is first to offer music videos on VideoCD

NVS-TV has recently announced that they will be the first and only music video pool to offer music videos on VideoCD. The company has recently completed two years of exhaustive R&D, and believe they have achieved maximum audio and video quality levels for music videos. Using MPEG-1 technology and Version 2.0 software at 60 fields and 30 frames per second, VideoCD combines VHS tape quality, full motion video and CD-quality audio on convenient, compact, and easy-to-use 5-inch format.

Initial VideoCD programming offered by NVS-TV will include their *Hottest Dance Hits of the 90's* series. This new 5-hour compilation will feature dance hits that had the greatest longevity at the top of the charts and those that were played the most by professional DJs during the '90s. Also, the company will be bundling the dance hits compilation with a Panasonic SL-VP57 VideoCD player at an introductory rate of \$749. The monthly VideoCD subscription will cost \$49.95 and is planned for release in February 1997.

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Synchronized excitement

The EL-1404 Synchro-Beam is a semi-intelligent sound-activated barrel mirror effect that was designed to be compatible with another popular Elation unit, the EL-1403 Synchro-Star moonflower. Producing wide beams of color changing light that rotate to the music, the Synchro-Beam is, by itself, a great stand-alone effect for clubs and Mobile DJs. But it's even more impressive when linked together in multiples. The "beams" created by the Synchro-Beam and the "star" produced by the Synchro-Star will change colors and move together in sync, creating a powerful one-two special effects punch! This electrifying display of lighting choreography can be achieved simply by linking multiple effects together with XLR connections that run from one unit to the next. Like the Synchro-Star, the new Synchro-Beam features DMX 512 communication and comes equipped with its own built-in pre-programs.

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EAW adds new speaker to LA Series

The new LA215 is a highly flexible two-way, full-range system that is well-suited for both Mobile DJ and small-to medium-sized PA applications. It incorporates a 15-inch woofer in a vented enclosure and a large diaphragm, 2-inch compression driver coupled to a proprietary Elliptic Conical Waveguide. The components and design combine to provide long-term SPL in excess of 120dB and peaks of 125dB. The LA215 is packaged in a unique asymmetrical enclosure that can be positioned horizontally as a low-profile stage monitor, or it can be vertically stand-mounted for PA applications. The enclosure also includes flying/hanging points to facilitate vertical or horizontal installation. In horizontal mode, the angled surface can be mounted flush to the ceiling, providing the proper downward angle for nearfield installations.

Eastern Acoustic Works
1 Main St. • Whitinsville, MA 01588
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360° of pure excitement

Motorhead™ by LyteQuest Pro™ is an affordable intelligent lighting effect designed to be mounted and operated at any angle. The gimbal-mounted light fixture features 360° panning and 274° tilt for DMX 512-controlled beam placement. Also included are 12 gobos, 12 colors plus white, strobe effect and dimming. An internal memory provides factory-programmed effects without a controller and sound activation capability. Multiple units can be daisy chained for synchronous operation with or without a controller. Comes complete with mounting bracket and one-year limited warranty. Suggested list: \$1,299

LyteQuest Pro
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New road-ready dual CD player from Vestax

To withstand the rigors of professional use, Vestax has recently introduced the CDX-25 dual CD player. For precise disc tracking the CDX-25 features a double suspension system to help reduce mechanical vibration due to high sound pressure levels. A special "sleep" function automatically shuts down the CD player when left idling for 30 minutes. There is also an eject lockout switch that prevents accidental ejection of a CD. A joystick controller provides fast and easy track cueing and pitch bend operation. Other advanced playback features include $\pm 8\%$ pitch variation, instant start, single button play/pause control and 1/4-inch jack for remote and foot control start/stop operation. Suggested List: \$1,595

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Two pop, click and static stoppers



If pops, clicks and static are chasing your audience off the dance floor, then it's time you started cleaning up your act. With SC 4 stylus and VC-1 vinyl care products from Stanton you can get your mixes off to a cleaner start.

SC 4 Stylus Cleaner

Nothing degrades sound quality and shortens record life faster than a dirty stylus. Caked on debris and other contaminants on the stylus tip, such as those pictured in the photo, reduce tracking accuracy, increase record wear and degrade fidelity. With Stanton's SC 4 cleaner kit you can safely dissolve dirt deposits on the stylus tip and gently sweep them away with the specially designed cleaning brush.



VC-1 Vinyl Cleaner

Regular use of VC-1 vinyl cleaner can help eliminate pops, clicks and other surface noise caused by dirt and debris on your record. VC-1 cleaning fluid is specially formulated to reduce the static build up on your vinyl which attracts dirt and debris. At the same time, it loosens dirt down in the grooves so they can be safely removed with the supplied velvet pile cleaning pad.



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Beverly Hills, MI 48025
Tel: (810) 647-0275
Fax: (810) 647-4910

IT'S HOT



New S-Series speakers from Electro-Voice

Electro-Voice has just added three new models to their popular S-Series loudspeakers. These new models include the S12, S15 (shown above) and S18. The new S12, 12-inch, two-way system and S15, 15-inch, two-way system offer price-range-exclusive features like a high-Q, 60° x 40° horn for better coverage control, increased speech intelligibility and higher output without increased power requirements. The S18 is a single, 18-inch subwoofer designed for reliable low-frequency support for high-impact, full-range applications. All new models feature American-made, tour-proven Electro-Voice components and EV's exclusive RoadWood™ cabinet material. Also included are durable metal corners, recessed handles and a choice of 1/4-inch or Neutrik Speakon® connectors.

Electro-Voice
600 Cecil St. • Buchanan, MI 49107
Tel: 800-234-6831 • Fax: 616-695-1304

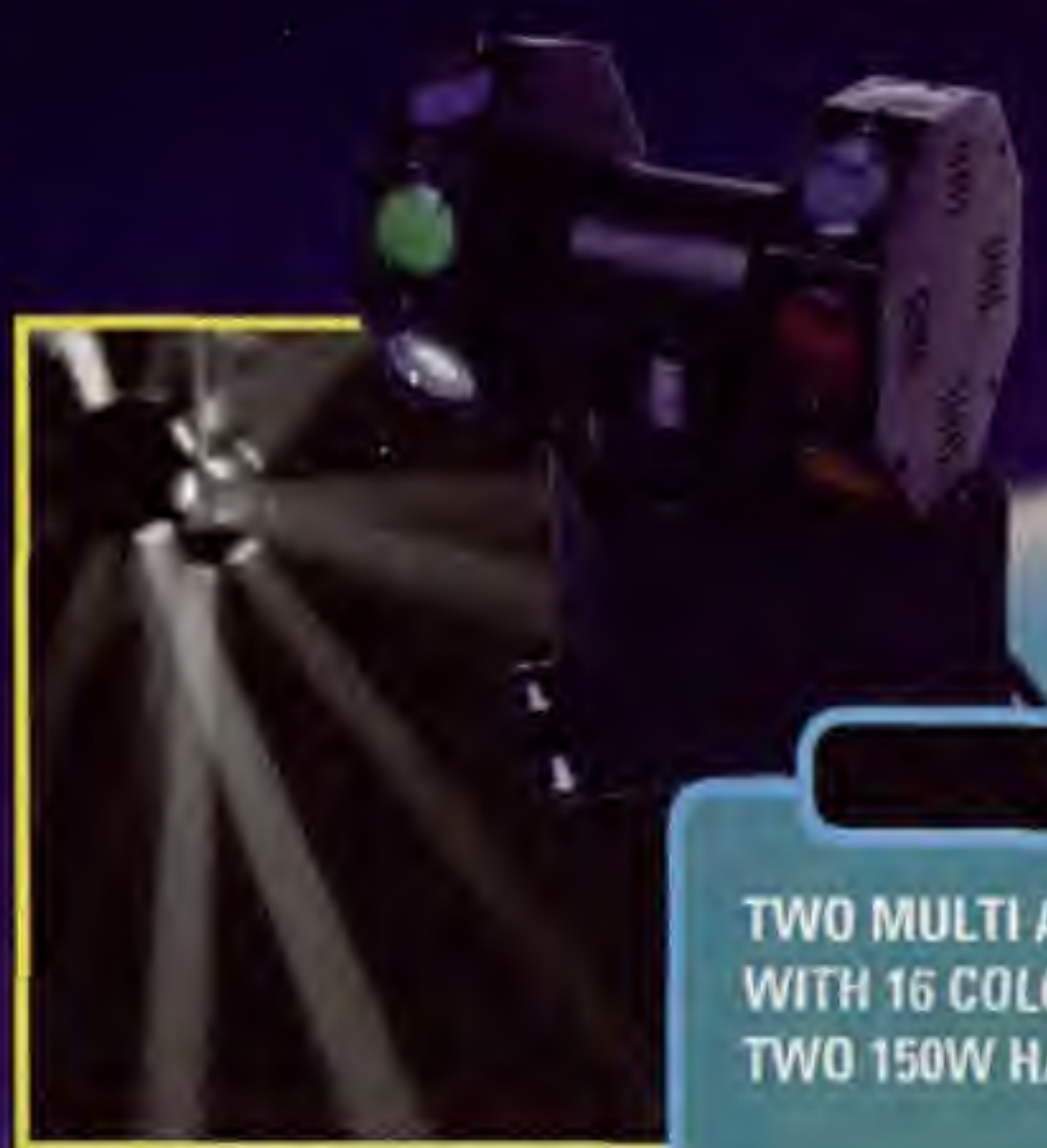


Warp effect from American DJ

The Warp! from American DJ is a sound-activated lighting effect that produces sharp rotating beams of light in multi-dichroic colors. When this super moonflower effect's beams scan the floor, they bend into stars, geometric shapes and other gobo patterns. Each gobo pattern also "warps" into different-shaped versions of itself as the beams twist and turn to the beat of the music. Comes with seven gobo patterns. Suggested list: \$418.95

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TPR
Entertainment Equipment, Ltd.

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(914) 381-3127

Livingroom light show

Want to know what a lighting effect looks like before you buy it? American DJ's new product video provides up close demos of more than fifty of the company's most spectacular lighting products. Each effect is shown in action, producing its full spectrum of colors and patterns, just as it would in a real-life situation. Intensifying the video is an upbeat sound track keyed to the lighting unit's internal microphones. This multi-sensory presentation allows you to see how ADJ's sound-activated effects move and change colors to the beat of the music.

The 30-minute video is broken down into thematic segments, each of which deals with a particular category.

The first segment presents special effects new for 1996-97, including: the Warp, a super moonflower/gobo; the Quantum, which has seven separate gobos; and the Ballistic, a combination of three hot ADJ effects in one.

The second segment spotlights products from 1995 that have become mega-hits, such as the U.S.-manufactured Colorscope and Barrel Ray, the first two units to roll off American DJ's Los Angeles production facility.

Segment three, titled "Classic Effects," frames the all-time top sellers that have given American DJ its well-deserved reputation for revolutionizing the lighting industry. Among the products featured are the Jewel II, Orbit II and Avenger and the innovative neon effect Neotec.

There are also segments on centerpiece effects, intelligent lighting systems, lasers, black lights, par cans, foggers, foam and snow making machines, controllers, cables and more.

The American DJ 1997 Product Video is available for \$19.95. For more information call 1-800-322-6337. Visit the American DJ Supply web site at www.American-DJ-Supply.com.



Electro-Voice expands its T-Series touring speakers

In response to its successful T-Series™ speakers, Electro-Voice has expanded

the line with the introduction of its T221 12-inch, two-way speaker system. This very-high-output biampable compact system incorporates a large-format compression driver mounted to a high-Q, 60° x 40° rotatable horn and an EV high-excursion woofer. The T221 boasts 400 watts of continuous power handling, Neutrik Speakon® connectors, stand mount and rugged seven-ply, fir plywood cabinet construction. The T221's compact size, high-power handling and output efficiency make it ideal for Mobile DJ and live sound applications.

Electro-Voice
600 Cecil St. • Buchanan, MI 49107
Tel: 800-234-6831 • Fax: 616-695-1304

POWER AMPLIFIERS

A/B comparisons of nine popular-selling models

HERE'S HOW TO TAKE THE TRAUMA OUT OF BUYING AN AMPLIFIER

The first obstacle that quickly surfaced in preparing these A/B evaluations was locating a suitable switching device. You simply can't run down to Radio Shack and purchase an A/B amplifier switch box. Undeterred, I decided to build my own. Sixty-two hours and \$608.88 later, I became the proud father of a six-channel A/B amplifier switcher. The low profile unit fit snugly in the test rack along with the Rane MP22 mixer and AudioControl's SA 3050A realtime analyzer. All input and output switching was controlled using a ganged pushbutton switch panel connected to an expensive collection of socket- and PCB-mounted relays. I was able to perform random A/B comparisons of six amplifiers in a single session with pushbutton ease.

A LEVEL PLAYING FIELD

To level the playing field, I fed pink noise through each amp and adjusted the gain until I got the same SPL reading across the board. This way any differences I did encounter during the comparisons would not be attributed to changes in gain. In addition, each amp was fed the same input signal at identical level set-

Test Bench

The components listed below were used in the following product evaluations.

Racks:

Gem Sound AR 32
Electronic Bargains Showcase Combo and Amp racks

Mixer: Rane MP22

Crossover: Rane AC 22B

CD Player: Gemini CD-4700

RTA: Audio Control SA-3050A

Processor: Aphex 104 Aural Exciter

Speakers: Pioneer S-V5500, S-V7000

tings. The amps were also left idling one hour prior to testing.



The A/B switcher

(Left to right) Left/right speaker outputs, left/right program inputs, six left/right program outputs, six left/right amp outputs.

A/B speaker switching has also been designed into this unit and will be implemented later for future speaker reviews. Send all A/B switcher inquiries to: Henry Collins, 1080 W. Main St., Suite 720, Hendersonville, TN 37075

AMPLIFIER POWER TESTING: FACTS AND FRICTION

Performing amplifier comparisons, whether on paper or in person, is a real challenge. For example, when comparing output power specs, you must make certain that both manufacturers are using the same testing method: FTC or EIA. Our preference is the FTC spec as it rates amplifier power across its full audio bandwidth. The EIA spec, which is at 1kHz, is used by many manufacturers because it returns a higher power rating. Additionally, many manufacturers favor the EIA spec because the rigorous pre-conditioning requirements of the FTC spec causes most amps to go into thermal overload.

Another challenge occurs when evaluating the sonic performance of amplifiers. Most amplifiers will deliver good sonic performance when operating below clipping. The amplifiers reviewed in this article were driven below clipping. Driving an amplifier into clipping with a speaker at safe listening levels requires a dummy load with high wattage handling. Unfortunately, we were not able to secure these devices in time for this review. In future amplifier reviews, listening tests will be performed under clipping conditions.



ELECTRO-VOICE 7300A

The rugged-looking 7300A was the first amp up at bat. It produced no start-up and shut-down transients and fan noise was at a moderate level. The amp displayed good top and bottom-end performance with excellent clarity throughout the upper range. I noticed no discernable difference in sonic performance when compared to the QSC USA900, Carver PM700, BGW PS4, Ashly FTX2001 and Pioneer M-V3000. The chassis is constructed of hefty 16-gauge steel with a 3/16" thick aluminum front panel. A large front grille provides ample air flow for efficient cooling. The output terminals are covered by a removable metal enclosure which protects the plastic binding post screws during transit and installation. Octal sockets are provided on each input channel for use with optional plug-in accessories. The 7300A offers extensive output and speaker protection and is backed by a three-year limited warranty.

SPECIFICATIONS

Output Power: 200W RMS @ 8 ohms/300W RMS @ 4 ohms
 Bridged Mono: 600W RMS @ 8 ohms/400W RMS @ 16 ohms
 Inputs: Balanced XLR, 1/4" TRS
 Outputs: 5-way binding posts
 Size: 19x5.25x13 inches
 Weight: 34 lbs.
 Price: \$998.00



QSC USA900

A departure from the lightweight, low-profile PowerLight series, the USA900 weighed in at 34 lbs. and consumed 5.25" of rack real estate. The amp produced no start-up and shut-down transients and fan noise was at a modest whisper. I found no noticeable difference in sonic performance when compared to the EV 7300A, Carver PM700, BGW PS4, Ashly FTX2001 and Pioneer M-V3000. The chassis is well constructed and features a large grille that extends across the width of the front panel, providing generous air flow for efficient cooling. The output terminals are "touch-proof" binding posts and the inputs are Neutrik "Combo" and have a barrier strip screw terminal. The amp's gain controls are located on the rear panel along with an 8-position DIP switch for setting the limiter and high-pass filter. Comes with complete output and speaker protection backed by a three-year limited warranty which can be extended three additional years.

SPECIFICATIONS

Output Power: 240W RMS @ 8 ohms/370W RMS @ 4 ohms
 Bridged Mono: 860W RMS @ 4 ohms/740W RMS @ 8 ohms
 Inputs: Neutrik combo TRS/XLR, balanced barrier strip
 Outputs: "Touch-proof" binding posts
 Size: 19x5.25x9.5 inches
 Weight: 34 lbs.
 Price: \$785.00



CARVER PM700

The PM700 is an attractive, well mannered amplifier. It produced no transient surprises at power-up or at shut-down and fan noise was a mild "purr." A cleverly concealed slot across the width of the front panel provides ample venting. The amp's clean front panel features a master power switch and fuseholder, level controls with 11 detented positions and 7-LED output display for each channel. The level controls include an internal defeat switch for use in commercial sound applications. Rear panel inputs include balanced 1/4" TRS and XLR jacks and 5-way binding posts for the outputs. A two-position barrier strip is also featured for remote start up and for sequenced power-up of multiple amplifiers. Sonic performance was quite comparable to the EV 7300A, QSC USA900, BGW PS4, Ashly FTX2001 and Pioneer M-V3000. The PM700 offers comprehensive output and speaker protection and is backed by a five-year limited warranty.

SPECIFICATIONS

Output Power: 225W RMS @ 8 ohms/350W RMS @ 4 ohms
 Bridged Mono: 700W RMS @ 8 ohms/410W RMS @ 4 ohms
 Inputs: Balanced XLR, 1/4" TRS
 Outputs: 5-way binding posts
 Size: 19x3.5x13.25 inches
 Weight: 30 lbs.
 Price: \$895.00

Manufacturer	Model	Watts per ch. 8 ohms	Watts per ch. 4 ohms	Bridged Mono Watts/Impedance	Size WxHxD (inches)	Weight (lbs.)	Protection	MSRP	Price Per Watt
Ashly	MFA-6000	525	800	1800/4 - 1600/8	19x5.25x16.5	60	SC/T/U/DC/CL/SS/SST	\$1,799.00	\$1.12
	FTX-2001	300	500	1350/4 - 1000/8	19x5.25x16	41	SC/T/U/DC/CL/SS/SST	\$1,049.00	\$1.05
BGW	PS3	300	480	960/8	19x3.5x13.6	37	SC/T/CL	\$1,299.00	\$1.35
	PS4	390	620	1240/8	19x3.5x13.6	54	SC/T/CL	\$1,858.00	\$1.50
Carver	PM700	225	350	410/4 - 700/8	19x3.5x13.25	30	SC/T/DC/CL/SS	\$895.00	\$1.28
	PM950	325	475	600/4 - 950/8	19x3.5x13.25	34	SC/T/DC/CL/SS	\$1,100.00	\$1.16
Chevin	A1000	350*	600*	1200/8*	19x3.5x15	19	SC/T/DC/CL/RF/SS	\$1,599.00	\$1.33
	A2000	375*	750	2400/4*	19x3.5x15	27	SC/T/DC/CL/RF/SS	\$2,499.00	\$1.67
Crest	CA6	350	500	1200/4 - 1000/8	19x3.5x18	44	SC/T/U/DC/CL/SS/SS	\$1,350.00	\$1.35
	CA9	550	800	1800/4 - 1600/8	19x3.5x18	47	SC/T/U/DC/CL/SS/SS	\$1,790.00	\$1.12
Crown	Power Base-2	310*	445*	900/8 - 645/16*	19x3.5x16	34	SC/T/U/DC/SS/SST	\$995.00	\$1.12
	Micro-Tech 1200	310*	480*	1300/4 - 970/8 - 620/16*	19x3.5x16	41	SC/T/U/DC/SS/SST	\$1,349.00	\$1.41

PROTECTION: SC = Short Circuit • T = Thermal • U = Ultrasonic • DC = Direct Current • CL = Clip Limiting • SST = Start up/Shut down Transients • RF = Radio Frequencies • SS = Subsonics *EIA, at 1kHz

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BGW PS4

BGW is best known for its legendary earthquake bass power and bullet-proof performance. All that changed when I powered up the **PS4** and heard an audible "thump." Residual noise could also be heard for a few seconds after powering the amp down. Fan noise was moderate but louder than the other amps tested except for the Pioneer line. The chassis is well constructed and comes complete with front and rear rack-mount hardware; the front rack ears also double as handles. The smartly designed front vent grille provides ample air flow and an attractive appearance. The PS4's sonic performance is good with no detectable deficit in sound quality when compared to the EV 7300A, QSC USA900, Carver PM700, Ashly FTX2001 and Pioneer M-V3000. As for protection circuitry, the PS4 offers short circuit, thermal, sub-sonic and switchable clip limiting but features no DC and On/Off transient protection. Comes with a 3-year limited warranty.

SPECIFICATIONS

Output Power: 390W RMS @8 ohms/620W RMS @ 4 ohms
 Bridged Mono: 1240W RMS @ 8 ohms
 Inputs: Balanced XLR, 1/4" phone
 Outputs: 5-way binding posts
 Size: 19x3.5x17.1 inches
 Weight: 54 lbs.
 Price: \$1,858.00



ASHLY FTX-2001

A well-respected name in the music industry, Ashly's **FTX2001** offered no unwanted surprises at start-up and shut-down. Fan noise was surprisingly low given the blower's large size. The chassis features rugged construction and smart cosmetic styling. Large front grilles provide generous air flow and a small peek at the massive heat sinks hiding behind them. The only controls on the front panel are the power switch and output meters. Input connections include XLR, 1/4" TRS and screw terminal strip along with 5-way binding posts for the outputs. Sonic performance is good, comparing favorably to the EV 7300A, QSC USA900, Carver PM700, BGW PS4 and Pioneer M-V3000. Optional plug-in input cards are available and include a mic/line mixer, compressor/limiter and two- and three-way crossovers. The FTX-2001 features very extensive power output and speaker protection and is covered by a five-year Worry-Free™ warranty.

SPECIFICATIONS

Output Power: 290W RMS @8 ohms/475W RMS @ 4 ohms
 Bridged Mono: 950W RMS @ 8 ohms
 Inputs: Balanced XLR, 1/4" TRS
 Outputs: 5-way binding posts
 Size: 19x5.25x16 inches
 Weight: 60 lbs.
 Price: \$1,049.00



PIONEER M-V3000

The **M-V3000** is Pioneer's first real attempt at a professional series amplifier here in the U.S. At power-up the amp gave the speakers a small hiccup but no transient noise was heard at shut-down. Fan noise was considerably louder than the other amplifiers tested but not above acceptable levels. The chassis is well designed and features folded corners and joints for added rigidity. The front panel includes a recessed power switch and click-type level controls plus a large, stylish vent grille for generous air flow. Rear panel connections and controls include 1/4" TRS and XLR input jacks, 5-way binding post outputs, XLR polarity switch, ground lift switch and a stereo/bridge selector. Sonic performance is comparable to the EV 7300A, QSC USA900, Carver PM700, BGW PS4 and Ashly FTX2001. The M-V3000 offers comprehensive protection features and modular construction for easy servicing. It is backed by a three-year limited warranty.

SPECIFICATIONS

Output Power: 300W RMS @ 8 ohms/500W RMS @ 4 ohms*
 Bridged Mono: 1000W RMS @ 8 ohms*
 Inputs: Balanced XLR, 1/4" TRS
 Outputs: 5-way binding posts
 Size: 19x3.5x19.6 inches
 Weight: 48 lbs.
 Price: \$1,500.00

Manufacturer	Model	Watts per ch. 8 ohms	Watts per ch. 4 ohms	Bridged Mono Watts/Impedance	Size WxHxD (inches)	Weight (lbs.)	Protection	MSRP	Price per Watt
EV	7300A	200	300	600/8 - 400/16	19x5.25x13	34	SC/T/U/DC/SST/RF	\$998.00	\$1.66
	P1250	350	500	1200/4 - 1000/8	19x3.5x16.8	37.5	SC/T/U/DC/CL/SST/RF	\$1,998.00	\$2.00
Pioneer	M-V2000	220	350*	700/8*	19x3.75x17.81	46	SC/T/U/DC/CL/SST/SS	\$1,300.00	\$1.86
	M-V3000	300	500*	1000/8*	19x3.75x17.81	49	SC/T/U/DC/CL/SST/SS	\$1,500.00	\$1.50
SoundTech	PS800	230	400	800/8	19x1.72x14	15.8	SC/T/DC/CL/SST	\$699.90	\$.87
	PS1300	380	655	1310/8	19x3.5x14	20	SC/T/DC/CL/SST	\$1,199.00	\$.92
QSC	PowerLight 1.8	400	650	1300/8 - 800/16	19x3.5x17.9	18	SC/T/U/DC/CL/SST/RF/SS	\$1,798.00	\$1.38
	USA 900	240	370	860/4 - 740/8	19x5.25x9.5	34	SC/T/U/DC/CL/SST/RF/SS	\$785.00	\$1.06

PROTECTION: SC = Short Circuit • T = Thermal • U = Ultrasonic • DC = Direct Current • CL = Clip Limiting • SST = Start up/Shut down Transients • RF = Radio Frequencies • SS = Subsonics

*EIA, at 1kHz



ELECTRO-VOICE P1250

In this test group we compared the **EV P1250** to the Carver PM700, BGW PS4, Ashly FTX2001, QSC PowerLight 1.8 and Crest CA9. We encountered no surprises at power-up or shut-down and fan noise was barely audible—the fan only operated when needed. When I switched to the amp during listening tests, I noticed a considerable boost in the bottom end. I had to adjust the bass drive on the Aural Exciter to compensate for the increase. The extended bass performance was the result of the amp's default setting for the built-in dynamic signal processor. When I switched out the processor, the amp's sonic performance was more comparable to the other amplifiers in the test panel. The amp's chassis features solid steel construction and heavy-duty front panel and rack handles. The rear panel includes Neutrik Speakon connectors for the stereo and bridged outputs, XLRs on the inputs and a host of control switches for the limiter, DSP, filter and output functions. The EV P1250 comes with a full complement of protection features and a three-year limited warranty.

SPECIFICATIONS

Output Power:	330W RMS @ 8 ohms 500W RMS @ 4 ohms
Bridged Mono:	1000W RMS @ 8 ohms 1200W RMS @ 4 ohms
Inputs:	Balanced XLR
Outputs:	Neutrik Speakon
Size:	19x3.5x16.8 inches
Weight:	37.5 lbs.
Price:	\$1,998.00

QSC POWERLIGHT 1.8

The lightweight **1.8** was well behaved and presented no surprises at power-up and shut-down. Fan noise was barely noticeable. I had to bring my ear close to the amp to confirm it was working. The chassis is solidly constructed and at 18 lbs.; you can literally carry it under one arm. Sonic performance was impressive and very comparable to the EV P1250, Carver PM700, BGW PS4, Ashly FTX2001 and Crest CA9. Even with the volume cranked up on the Seal cut "Bring it on," the 1.8 had no trouble pumping out the heavy bass guitar licks. The front panel offers clean, simple lines and features the power switch along dual level controls with 11 detented gain settings. The rear panel includes Neutrik "Combo" and barrier strip balanced input connectors and "touch proof" binding post outputs. In addition to a stereo/parallel/bridging selector, there is a two-position screw terminal strip for remote AC power control. The 1.8 offers an impressive array of protection features along with a three-year limited warranty, which can be extended three additional years.

SPECIFICATIONS

Output Power:	400W RMS @ 8 ohms 650W RMS @ 4 ohms
Bridged Mono:	1300W RMS @ 8 ohms 800W RMS @ 16 ohms
Inputs:	Neutrik combo TRS/XLR, balanced barrier strip
Outputs:	"Touch-proof" binding posts
Size:	19x3.5x17.9 inches
Weight:	18 lbs.
Price:	\$1,798.00

CREST CA9

The gutsy **CA9** showed no disrespect to the speakers at power-up and shut-down. The amp's dual variable speed fans were amazingly quiet and provided massive airflow at high operating temperatures. The rugged all-steel chassis and front panel includes large vent grilles and pop off fan filters for easy cleaning. Sonic performance was very impressive. The amp's high headroom is very noticeable at the bottom end. Rear panel features include XLR and 1/4" TRS inputs, 5-way binding post outputs and stereo/parallel/bridging and ground lift switches. The XLR inputs can be easily configured by the dealer for applications requiring a positive pin 3. To help tame its potentially destructive high output power (900 watts at 2 ohms), the CA9 features an Active Clip Limiting (ACLT) circuit that provides automatic gain reduction during uncontrolled feedback, oscillations and steady clipping. This is just one of the CA9's seven TourClass protection features. The CA9 is backed by a three-year warranty, which is extended to five years after product registration.

SPECIFICATIONS

Output Power:	550W RMS @ 8 ohms 800W RMS @ 4 ohms
Bridged Mono:	1600W RMS @ 8 ohms 1800W RMS @ 4 ohms
Inputs:	Balanced XLR, 1/4" TRS
Outputs:	5-way binding posts
Size:	19x3.5x18 inches
Weight:	47 lbs.
Price:	\$1,790.00

AT PRESS TIME

While preparing these reviews, I spoke at length with the chief engineer and marketing person at BGW about my findings. I mentioned that I was very impressed with the PS4 but was concerned about its turn-on noise and lack of DC protection, a feature which the amplifier line previously had. I was recently informed by BGW's chief engineer that they have reworked their circuit designs and have found a way to eliminate turn-on transient noise. Bravo BGW. - Henry Collins

For directory of amplifier manufacturers, see page 89

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GLI GLX-4000

GLI comes outta the box with another smoker. The GLX-4000 combines simple, easy-to-use operation with dual insert/cut pushbuttons for fast, "fly-by-the-seat-of-your-pants" mixing. It's certain to find fans among wedding DJs as well as "scratch" mixers.

by Henry Collins

AT THE PUSH OF A BUTTON

One of the mixer's most notable features is its dual insert/cut pushbuttons.

only wish the pushbuttons could also control start/stop operation of a remote



Located at opposite ends of the crossfader, these two momentary controls enable you to insert or cut out corresponding program channel material with pushbutton ease. Two matching toggle switches allow you to set the pushbutton's functions to insert or cut out. I found this feature very useful for quick inserts of sound effects, sample cuts and vocal passages without use of the crossfader. I

start turntable or CD player.

THE BASICS AND THEN SOME

The GLX-4000 comes standard with three-band tone controls (high, mid and low), and gain on each of the two input channels. A single two-position toggle control located at the center of the mixer provides switchable program monitor selection. A source selector switch,

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32
CD Player: Marantz PMD-850
Equalizer: Ashly GQX-3102
Crossover: Rane MX-22
RTA: Audio Control SA-3050A
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: EV-T251, MTX PWRS15

GLI GLX-4000
Suggested List: \$1,295.

GLI SOUND SYSTEMS
 2691 W. 15th St., Complex B
 Brooklyn, NY 11224
 Tel: 800-GLI-PRO-1
 NY TEL: 718-372-7849
 Fax: 718-946-4151

For those DJs looking for a more compact 2-channel mixer, GLI's GLX-4000 may be the ticket. Measuring 8.25" in width, 13" in height and a mere 2" in depth, the GLX-4000 packs a ton of features in a small footprint.

NARROWER IS BETTER

By using an external 12-volt power supply, GLI managed to slim down the GLX-4000's waistline by 1-3/4" when compared to the popular 10", 2-channel models. Despite its narrow width, the mixer's controls are surprisingly well spaced and easy to operate. The only potential drawback to the mixer's size is the availability of non-GLI cases that will accommodate it. I don't see this as a real problem since most case companies are quick to respond to new mixer introductions from major brand names.

sliding fader and dual six segment LED display completes the mixer's input channel features and controls.

A QUALITY MIXER

The GLX-4000, despite its compact size and 2-channel configuration, is not a toy. While intended for the scratch mix market, the GLX-4000 is a quality mixer with good sonic performance, innovative mixing features and a budget price. The mixer definitely lives up to the GLI image for quality and performance. While the unit's narrow portrait-styled chassis might take some getting use to, it's well worth the adjustment for those DJs looking for an affordable and practical 2-channel mixer.

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- Weight: 27.5 lbs

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- Weight: 33 lbs



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GEMINI PMX-18



Here's one 10-inch mixer with enough guts and features to stand toe to toe with the 19-inch boards and still kick some serious butt.

BY HENRY COLLINS

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32
CD Player: Marantz PMD-850
Equalizer: Ashly GQX-3102
Crossover: Rane MX-22
RTA: Audio Control SA-3050A
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: EV-T251, MTX PWRS15

GEMINI PMX-18
Suggested List: \$179.

GEMINI SOUND PRODUCTS
1100 Milik Street
Carteret, NJ 07008
Tel: 908-969-9000
Fax: 908-969-9090

The PMX-18 is part of Gemini's new wave of budget-priced, 10-inch rack mixers bearing the ScratchMaster name. This compact mixer offers a number of innovative features you would normally expect to find on more expensive 19-inch models. While clearly intended for scratch mix and Techno DJs, the PMX-18 offers a number of performance features that just might catch the attention of wedding and event DJs.

CLEAN DESIGN

The PMX-18's front panel layout is a clean and well orchestrated. The mixer's simple and uncomplicated design features two input channel faders with individual rotary controls for adjusting gain. An input selector allows you to switch between phono and line sources. A cue fader control located directly

above the crossfader enables you to preview a mix in your headset for precise beat synchronized mixes. The mixer's DJ mic and headphone jacks are both located at the top left corner of the front panel for convenient, tangle-free use of headsets with earcup and mic boom. A single three-position toggle control offers easy switching of mic on/off and talkover functions.

TRANSFORMER SWITCHES



For those DJs who are into transformer effects, the PMX-18 features two transformer switches, one for each channel. The switches are replaceable, as is the crossfader, and can be repositioned for

vertical or horizontal switch operation. The transformer switches are located well away from the crossfader providing a clear path for flying fingers, hands, elbows, feet and chins.

DUAL-FUNCTION DISPLAY

For precise program level matching and monitoring, the PMX-18 features a dual-function display. With the push of a button you can have a stereo display of the main program

level or a side-by-side display of both program channels. This feature allows you to balance the level of the cue source with the main program level before performing the actual mix.

RAISING THE BAR A TAD

With a suggested list price of \$179, the PMX-18 is one of the most affordable, full-featured mixers on the market today. At street price, this mixer might easily sell for \$120, making it a real bargain for the more budget conscious shoppers. In this price range, few mixers on the market today can deliver the features, quality and performance of the PMX-18. With the introduction of this mixer, Gemini has raised the quality benchmark for budget-priced, 10-inch boards a few notches.

NOT FOR EVERYBODY

Like Wonder bread, the PMX-18 is not for everybody. But for those DJs who want a quality 10-inch mixer with good sonic performance and reliability at a budget price, you can't beat the PMX-18.

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GET TO KNOW YOUR SYSTEM



Generally speaking, mobile entertainers are either content with the quality of sound they give their audiences (good or bad), or they are obsessed with finding ways to make it better. If you're among those who take sound seriously but, in certain situations, find yourself short of the know how, *Understanding Sound Systems* may be just the video you need to reach the next level.

The one hour and forty-eight minute video covers most facets of sound system set up, with the emphasis on permanent installations. While that structure limits the value of some of the material, most of the topics and problems discussed directly affect mobiles who utilize their sound gear for PA work, particularly where multiple micro-

phones are involved.

The video is hosted by Larry Stover, who, during the last 20 years, has designed and installed over 2,000 sound systems. As the star of the show, Stover's knowledge and credibility is unquestionable. His deadpan, professor-of-engineering presentation somewhat impedes the pace at the start, but with the help of charts, graphs, analogies and cameo appearances by some strange and silly characters, he quickly establishes a bond with the viewer.

At one point, Stover loosens his tie with a parking lot performance demonstrating the best use of a high impedance microphone. After a brief narrative, he tosses the mic across a parking lot into a dumpster. Aside from the light comedic value, the episode helps define him as a regular sort of guy, with firm opinions about his craft.

Once off and running, the video approaches sound system design by answering 43 real world audio questions. Among the high points is a discussion of amp ratings that could save an uneducated shopper the cost of the video, and more. Stover does a great job describing the Audio Chain, explaining the different types of wireless and corded microphones, and discussing balanced and unbalanced systems.

While many of the questions address problems common to mobile operators, many of the segments deal with install systems and are technically beyond mobile applications. The segment on equalization, for example, is loaded with valuable instructions for someone setting up a permanent system in a church or auditorium, but was an empty well as far as addressing the problems of mobile operators. Hopefully, that will be covered in the sequel.

TOP 10 REASONS FEEDBACK OCCURS

- 10- Choice of microphones
- 9- Choice of loudspeakers
- 8- Position of mics relative to loudspeakers
- 7- Number of open microphones
- 6- Poor microphone technique (speaking too far away)
- 5- No equalization
- 4- Improper equalization
- 3- Incorrect tone adjustments on mixer
- 2- Room acoustics
- 1- Too much gain (operator error)

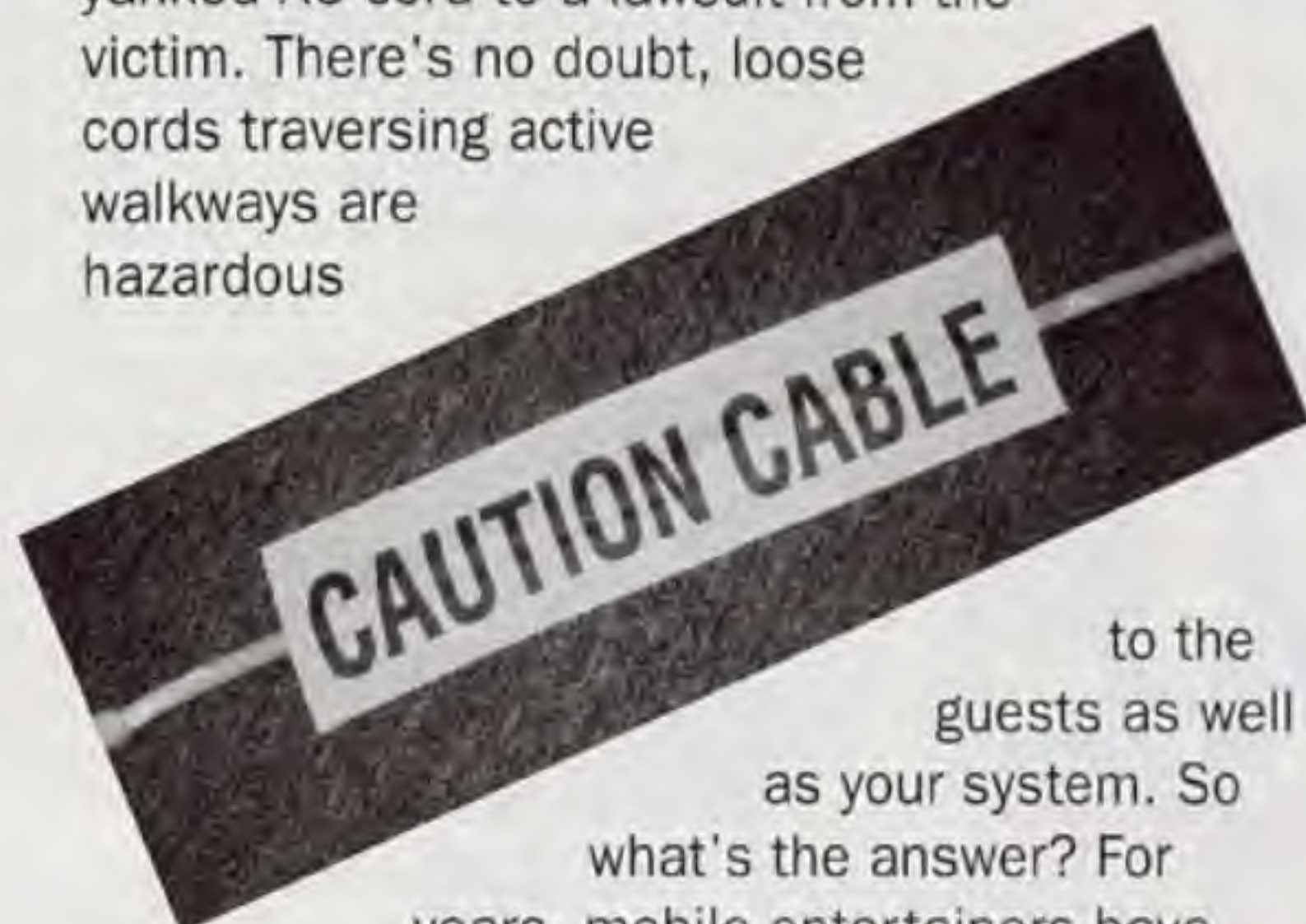
According to the video *Understanding Sound Systems*

It's undeniable that this video would have greater value to DJs and KJs if it dealt more with the types of nightmare situations mobile operators run into. On the other hand, if you are serious about improving the sound of your system (and you should be), branching into sound reinforcement, or seeking a career as an audio installer, it is a great source of interesting and useful information. *Understanding Sound Systems* is available from Atlantic Video production, PO Box 58126, Raleigh, NC. Advertised nationally at \$89, it is available to Mobile Beat Readers at a special price of \$39.95.



Stick this!

There's hardly a venue on Earth where you can set up your system without having to run a cord or cable across a traffic area. If not properly secured, however, there's the ever present chance that a nonchalant stroller could trip on your cords. This could result in everything from a yanked AC cord to a lawsuit from the victim. There's no doubt, loose cords traversing active walkways are hazardous



to the guests as well as your system. So what's the answer? For years, mobile entertainers have been relying on the handyman's secret helper — duct tape. While the silvery cloth tape is adequate, there is a better option — Pro Tape.

Pro Tapes offers a complete selection of pressure-sensitive solutions for entertainers. Highlighting the line are 19 colors of "Gaffer's Tape," in several widths. Perfect for cable runs is the company's "Cable Crossing" safety tape. This highly visible, easy-to-peel 4-inch wide tape is day-glo yellow/green with 2-inch high letters. It's very hard to miss, but if they do, you can easily highlight it with a strip of "Pro-Glow," a high strength plastic tape that glows in dark and low light conditions.

Pro Tapes also offers color-coding tape for marking wires and gear, optically clear gel repair tape for repairing gels, and black "carpet" tape for fixing tears in the carpet (like material used to cover speakers and cases). For more information on Pro Tapes & Specialties, call 800-345-0234. (In NJ: 908-346-0900, in NY: 212-675-1100).



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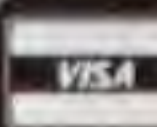


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All musical selections are performed by Katherine Honey who has been an orchestra, hotel and wedding harpist for over 20 years.

CDs are \$18; cassettes are \$10.75. Please add \$1.75 for shipping and handling. For more information, contact Katherine Honey Harp Productions, P.O. Box 353 Alamo, CA 94507; fax: (510) 945-0660.

"I DO"

Released by Renachel Productions, this release contains three new songs entitled, *I Do* - for the bride and groom, *Your Little Girl* - for the bride and her father, and *My Son* - for the groom and his mother. All are sung beautifully by Renee Nalbandian, owner and operator of Renachel Productions.

I do, sung by the bride to the groom is sure to evoke many tears in the room, and *My Son* is a guaranteed three-tissue version.

The Connecticut Professional Disc Jockey Association (CPDA) states, "...These selections far surpass all previous attempts at finding the right song for the special dances."

CDs are \$14.98; cassettes are \$10.98. Please add \$3 for shipping and handling. For more information, contact Renachel Productions at P.O. Box 703, Wallingford, CT 06492-0703; tel: (203) 265-7278, fax: (860) 635-7595.

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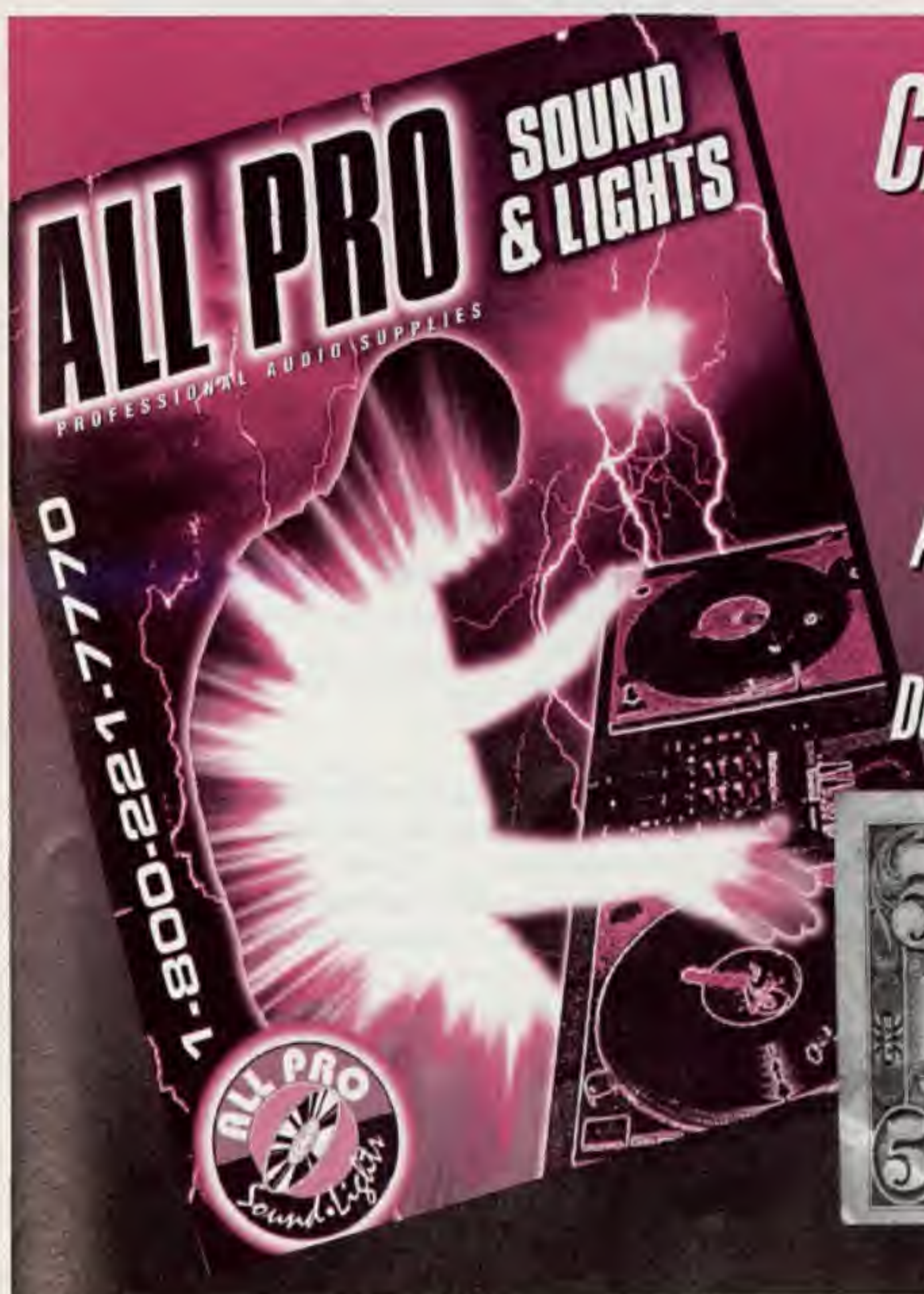

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It wasn't long ago that some people believed that in the futuristic year 2000 we would be so far advanced that even music would not exist in the same form. Perhaps we'd attach a gadget to our heads and telepathically tune in songs over the airwaves. Or maybe music would not be audible, but felt. The theory being that noise pollution got so unbearable that we

devised a way for music to be enjoyed by sensation and not sound. Then again, maybe I'm just having a flashback and no one really thought anything like that would happen at all!

Regardless of what great minds once prophesied (or hallucinated) for the third millennium, it isn't going to happen — not for a long while anyway. So let's just deal with the present and some great new compilations.



Getting a jump on tomorrow's hits is what the imported "Club Mix" CDs have consistently done. "CLUB MIX '97 Vol. 1" is the much-awaited newest release. In addition to being a source for tomorrow's hits, this series also includes recent hits and many extended club versions. The two CDs are nonstop or trackable which allows continuous play or access to each track. The play list is:

Arkham Asylum	Sasha
Help Me Make It	Huff & Puff
Survive	Brutal Bill w/ Sandra Marquez
Believe In Me (Klubbheads Mix)	Mankey
Groovebird	Natural Born Grooves
The 2nd Coming (Red Jerry Mix)	Libido
It's Just Another Groove (Lisa Marie Mix) ..	Mighty Dub Kats
Close To You	JX
I'm Alive	Stretch 'N' Vern
Cuba	El Mariachi
Offshore (Disco Citizens Mix)	Chicane
Keep Pushin'	Boris Dlugosch
100% (Tall Paul Mix)	Mary Klani
Jump To My Beat (Tall Paul Mix)	Wildchild

Waterfalls (Remix)	Atlantic Ocean
Wizards Of Sonic	Westbam
Fluorescence	Man With No Name
Floorspace (Our House Is In The House Mix)	Our House
Move Any Mountain	The Shamen
Stamp (Original Mix)	Jeremy Healy & Amos
Real Vibration	Express Of Sound
Tall & Handsome (Dex & Jonesey Mix)	Outrage
7 Days & One Week	BBE
Pearls Girl	Underworld
Yeke Yeke (Klubbheads Mix)	Mory Kante
Follow The Rules	Livin' Joy
Run To You (BT /Paul Van Dyke Mix)	Dina Carroll
So In Love With You (Full Intention Mix) ...	Duke
Not Over Yet	Grace
Blue Skies	BT w/ Tori Amos
Breathe	The Prodigy
The Ultimate	Antic
Don't Go	3rd Dimension
Access	DJ Misjah & DJ Tim
United Nations Of House	United Nations Project



The "Dance Zone" series of CDs has proven over 10 (2-CD) volumes to be an excellent source of breaking dance hits. Their newest release, "HIT ZONE '97," serves up a variety of styles, including dance, rock, and rap.

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Father & Son	Boyzone
Lifted	Lighthouse Family
The Flame	Fine Young Cannibals
Make It With You	Let Loose
How Bizarre	OMC
Flava	Peter Andre
Do You Still?	East 17
When I Fall In Love	Ant & Dec
Breathe	The Prodigy
Born Slippy	Underworld
Wrong	Everything But The Girl

Hyperballad	Bjork
Sugar Is Sweeter	CJ Bolland
So Pure	Baby D
I'm Alive	Stretch N Vern w/ Maddog
There's Nothing I Won't Do	JX
Follow The Rules	Livin' Joy
Blurred	Pianoman
Peacock Suit	Paul Weller
One To Another	The Charlatans
Twisted	Skunk Anansie
Getting Better	Shed Seven
Sandstorm	Cast
Good Enough	Dodgy
Goldfinger	Ash
Trash	Suede
You're Gorgeous	Baby Bird
The Day We Caught The Train	Ocean Colour Scene
Breakfast At Tiffany's	Deep Blue Something
She Said	Longpigs
You And Me Versus The World	Space
One Of Us	Joan Osborne
So In Love With You	Duke
Stressed Out	A Tribe Called Quest
Golden Brown	Kaleef
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.....	Baby D
We Are Family (Sure Is Pure Remix Edit) ..	Black Box
Let Me Be Your Fantasy (Radio Edit)	Rapino Brothers Radio Version)
Ride On Time	Corona
Rhythm Of The Night (Rapino Brothers Radio Version)	Snap
.....	Sunshine After The Rain (Two Cowboys 7" Edit)
The Power	Berri
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Ondina
STRESSED OUT
A Tribe Called Quest
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RuPaul
DREAMS
2 Bros. on the 4th Floor
TOUCH
France Joli
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YOU KEEP ME HANGIN' ON
Kim Wilde
I'LL ALWAYS LOVE YOU
Taylor Dayne
BETTE DAVIS EYES
Kim Carnes
HEART OF ROCK & ROLL
Huey Lewis & The News
I'M TOO SEXY
Right Said Fred
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Juice Newton
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Kenny Rogers
TEMPTED
Marty Stuart
YOUNG LOVE
Sonny James
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Bobby Goldsboro
RHINESTONE COWBOY
Glen Campbell
TIGHT FITTIN' JEANS
Conway Twitty
ACHY BREAKY HEART
Billy Ray Cyrus
I LIKE BEER
Tom T. Hall
OXIE FROM MUSKOGEE
Merle Haggard
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Don't Stop (Wiggle Wiggle) (Townhouse Radio Edit)	Outhere Brothers
No Limit	2 Unlimited
Boom! Shake The Room	Jazzy Jeff & Fresh Prince
Stayin' Alive (Radio Version)	N-Trance
Two Can Play That Game (K-Klassic Mix)	Bobby Brown
Killer	Adamski
I Wanna Be A Hippy (Flamman & Abraxas Radio Mix)	Technohead
Saturday Night At The Movies	Robson & Jerome
Grease Megamix: (You're The One I Want / Greased Lightning / Summer Night's)	Travolta / Newton John
Wake Me Up Before You Go Go	Wham!
Relight My Fire	Take That
Locomotion	Kylie Minogue
Never Gonna Give You Up	Rick Astley
I'm Too Sexy	Right Said Fred
Macarena (Bayside Boys Mix)	Los Del Rio
The Time Warp (PWL Extended Remix)	Damien
Swing The Mood: (In The Mood / Rock Around The Clock / Rock-A-Beatin' Boogie / Tutti Frutti / Wake Up Little Suzie / C'mon Everybody / Hound Dog / Shake Rattle & Roll / All Shook Up / Jailhouse Rock / At The Hop)	Jive Bunny
Can Can	Bad Manners
Anniversary Waltz: (Rock 'n' Roll Music / Lover Please / That'll Be The Day / Singing The Blues / When Will I Be Loved / Let's Work Together / You Keep A Knockin' / Long Tall Sally / Let's Dance / Red River Rock / No Particular Place To Go / The Wanderer / I Hear You Knocking / Lucille / Great Balls Of Fire)	Status Quo
Cotton Eyed Joe	Rednex
Flava (Crighton & Morris 7" Mix)	Peter Andre
Just Help Yourself	Tony Ferrino
Cum On Feel The Noize	Slade
Blockbuster	Sweet
Hit Me With Your Rhythm Stick	Ian Dury / Blockheads
I'll Be There For You	Friends
Y.M.C.A.	Village People
Boney M Megamix: (Rivers Of Babylon / Sunny / Daddy Cool / Rasputin)	Boney M
Celebration	Kool & The Gang
Boogie Wonderland	Earth Wind & Fire
You Make Me Feel (Mighty Real)	Sylvester
Contact	Edwin Starr
Oops Up Side Your Head	Gap Band
Back To The 60's: (Pretty Woman Intro / Dancing In The Streets / Black Is Black / Bend Me Shape Me / You Really Got Me / All Day & All Of The Night / Hippy Hippy Shake / Pretty Woman / Mony Mony / Do Wah Diddy / Sherry / Stay / Big Girls Don't Cry / Proud Mary / Pretty Woman Reprise)	Tight Fit
ABBA Medley: (Stars On 45 / Voulez Vous / Bang-A-Boomerang / Money, Money Money / Knowing Me, Knowing You / Fernando / The Winner Takes It All / Super Trouper / Stars On 45)	Stars On 45
Beatles Medley: (Stars On 45 / No Reply / I'll Be Back / Drive My Car / Do You Want To Know A Secret / We Can Work It Out / I Should Have Known Better / Nowhere Man / You're Going To Lose That Girl / Ticket To Ride / The Word / Eleanor Rigby / Every Little Thing / And You Bird Can Sing / Get Back / Eight Days Week / It Won't Be Long / Daytripper / Wait / Stars On 45 / Good Day Sunshine / My Sweet Lord / Here Comes The Sun / Taxman / A Hard Day's Night / Things We Said Today / If I Fell / You Can't Do That / Please Please Me / From Me To You / I Want To Hold Your Hand / Star On 45)	Stars On 45
Beatles Medley: (I Want To Hold Your Hand / Hard Days Night / She Loves You)	
Take That Guaglione	Perez Prado

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I'm Still Waiting	Diana Ross
Tracks Of My Tears	Smokey Robinson
Easy	Commodores
Ben	Michael Jackson
Help Me Make It Through The Night	Gladys Knight & The Pips
Just My Imagination	Temptations
What Becomes Of The Broken Hearted	Jimmy Ruffin
You Are Everything	Diana Ross & Marvin Gaye
You're All I Need To Get By	Marvin Gaye & Tammi Terrell
Endless Love	Diana Ross & Lionel Richie
I Just Called To Say I Love You	Stevie Wonder
Three Times A Lady	Commodores
Theme From Mahogany	Diana Ross
Got To Be There	Michael Jackson
With You I'm Born Again	Billy Preston & Syreeta
Let's Get It On	Marvin Gaye
Still Water	Four Tops
Reflections	Diana Ross & Supremes
One For The Money	Horace Brown
Your Love Is A 187	Whitehead Brothers
Tears Of A Clown	Smokey Robinson & The Miracles
I'll Make Love To You	Boyz II Men
My Guy	Mary Wells
Reach Out I'll Be There	Four Tops
I Want You Back	Jackson 5
It's A Shame	Detroit Spinners
I'll Pick A Rose For My Rose	Mary Johnson
You Keep Me Hanging On	Diana Ross & The Supremes
Love Machine	Miracles
Let's Get Serious	Jermaine Jackson
War	Edwin Starr
All Night Long	Mary Jane Girls
This Old Heart Of Mine	Isley Brothers
Stoned Love	Supremes
I Don't Blame You At All	Smokey Robinson & The Miracles
I'm Gonna Make You Love Me	Diana / Supremes / Temptations
What's Going On	Marvin Gaye
Being With You	Smokey Robinson
Still	Commodores
All Of My Life	Diana Ross
Ain't Nothing Like The Real Thing	Marvin Gaye / Tammi Terrell
Looking Through The... ..	Jackson 5
Groove Thang	Zhane
I Love Your Smile	Shanice



The Thump Records label should be no stranger to DJs. This U.S. label has served up a long line of excellent series' such as "Old School Vols. 1 - 6," "Quick Mixx (House, Freestyle & Disco titles)," "Bass Bomb Vols. 1 - 5," and more. The recent release of "OLD SCHOOL FUNK" makes it clear that these guys can pick 'em. This collection of 80's old school funk has got new school appeal.

Freak-A-Zoid	Midnight Starr
Da Butt	E.U.
No Parking On The Dance Floor	Midnight Starr
Rock Steady	Whispers
Raid	Lakeside
Love Light	O'Bryan
A Fly Girl	Boogie Boys
Two Occasions	The Deele
And The Beat Goes On	Whispers
Sugar Walls	Sheena Easton
Body Talk	The Deele
Operator	Midnight Starr
Love's Comin' At Ya'	Melba Moore
Heaven Must Be Missing An Angel (Pt. 1) ..	Tavares

Valentine's Day isn't the only day that "LOVE AT THE MOVIES" is perfect for making and stirring memories with many of the greatest love tracks both fast and slow that were made famous by movies. This two-CD set is now playing and is likely to continue for a long run.

Kiss From A Rose (Batman Forever)	Seal
It Must Have Been Love (Pretty Woman) ...	Roxette
In All The Right Places (Indecent Proposal)	
.....	Lisa Stansfield
The Crying Game (The Crying Game)	Boy George
Absolute Beginner (Absolute Beginners) ...	David Bowie
No More Lonely Nights (Give My Regards To Broadstreet)	
.....	Paul McCartney
Nothing Has Been Proved (Scandal)	Dusty Springfield
I Got You Babe (Groundhog Day)	Sonny & Cher

"Kerrekshun"

In the last issue's Music News "The Pizza Disc - X-Tra Cheese" was suggested as a good alternative to the now out of print "Now That's Italian." In fact, "The Pizza Disc - X-Tra Cheese" is the same album (re-issued), and contains all the same tracks. There's also two other "Pizza Discs" released with more Italian classics, they are "Everything On It" and "Pepperoni," and they all deliver. If these are real successful we may soon see "The Bratwurst Disc of Polka Classics," or "The Cotton Disc of Really Old Blues," the possibilities are endless. - Fred

MUSIC NEWS

I Will Survive (First Wives Club)	Chantay Savage
Goldeneye (Goldeneye)	Tina Turner
Slave To Love (9 1/2 Weeks)	Bryan Ferry
Misty Blue (Phenomenon)	Dorothy Moore
Glory Of Love (Karate Kid 2)	Peter Cetera
Sea Of Love (Sea Of Love)	Phil Phillips
Stardust (Sleepless In Seattle)	Nat King Cole
Beauty And The Beast (Beauty And The Beast)	Peabo Bryson / Celine Dion
Falling (Twin Peaks)	Julee Cruise
I Will Find You (Last Of The Mohicans)	Clannad
Someday (Hunchback Of Notre Dame)	Eternal
Love Song For A Vampire (Dracula)	Annie Lennox
Show Me Heaven (Days Of Thunder)	Maria McKee
Take My Breathe Away (Top Gun)	Berlin
Up Where We Belong (Officer & A Gentleman)	Joe Cocker / Jennifer Warnes
Unchained Melody (Ghost)	Righteous Brothers
Blue Velvet (Blue Velvet)	Bobby Vinton
Brown Eyed Girl (Sleeping With The Enemy)	Van Morrison
My Girl (My Girl)	The Temptations
Shy Guy (Bad Boys)	Diana King
Shoop Shoop Song (Mermaids)	Cher
Kokomo (Cocktail)	Beach Boys
Everybody's Talking (Midnight Cowboy)	Nilsson
Lady In Red (Working Girl)	Chris DeBurgh
Love On The Rocks (Jazz Singer)	Neil Diamond
Coming Around Again (Heartburn)	Carly Simon
Give Me The Reason (Ruthless People)	Luther Vandross
Against All Odds (Against All Odds)	Phil Collins
I Don't Wanna Talk About It (Philadelphia)	Indigo Girls
Arthur's Theme (Arthur)	Christopher Cross
500 Miles (Beeny & John)	The Proclaimers
Let Me Into Your Heart (Tin Cup)	Mary Chapin Carpenter

Disco ain't dead yet, far from it. The recent release of "Disco Quick Mixx Vols. 1 & 2" shows a market for disco CDs that play continuously or can be tracked. "DISCO MIX '96" is a recent release of songs from the U.K. of two continuous play CDs that can be individually tracked. Put on your dancing shoes.

I Will Survive	Gloria Gaynor
Funkytown	Lipps, Inc.
Boogie Nights	Heatwave
I'm Every Woman	Chaka Khan
Lady Marmalade	LaBelle
Blame It On The Boogie	Jacksons
That's The Way (I Like It)	KC & The Sunshine Band
Ain't Nobody	Rufus & Chaka Khan
A Night To Remember	Shalamar
You To Me Are Everything	The Real Thing
Is It Love You're After	Rose Royce
And The Beat Goes On	The Whispers
Forget Me Nots	Patrice Rushen
Heaven Must Be Missing An Angel	Tavares
We Are Family	Sister Sledge
Use It Up And Wear It Out	Odyssey
Let's Groove	Earth Wind & Fire
I Feel Love	Donna Summer
You Make Me Feel (Mighty Real)	Sylvester
Disco Inferno	The Trammps
Play That Funky Music	Wild Cherry
Hang On In There Baby	Johnny Bristol
Going Back To My Roots	Odyssey
If I Can't Have You	Yvonne Elliman
Good Times	Chic
Best Of My Love	Emotions



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Young Hearts Run Free	Candi Staton
Le Freak	Chic
I.O.U.	Freeez
Jump To The Beat	Stacy Lattisaw
Celebration	Kool & The Gang
Yes Sir, I Can Boogie	Baccara
Working My Way Back To You	Detroit Spinners
Boogie Oogie Oogie	Taste Of Honey
Ring My Bell	Anita Ward
Rasputin	Boney M
Boogie Wonderland	Earth Wind & Fire

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Many of the CDs featured in the "Music News" are imports or independent labels not widely distributed. For information on where you can buy these titles, a free catalog of new releases, or info on the 1997 Catalog of over 3,000 various artist CDs, call AVC Sebastian at 201-731-5290.



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Best of '96

1997 IS OFF TO A GOOD START WITH LAST YEAR'S BEST

1997 is starting off with a flurry of medleys and megamixes. Let's take a peek into what's available just for DJs.

Currently, there are two remix services featuring "The Best of '96" medleys. Usually we're left waiting until mid-year for an end-of-the-year medley, but someone's been working through the holidays.

ULTIMIX ISSUE 61

Mark Roberts slammed this medley together with perfect amounts of beats, tracks and breaks to give us the right dose of nostalgia.

Labeled as "The 1996 Flashback Medley," this track's at a tick over 16 minutes with several simple-to-exit-and-re-enter breaks. The "1996 Flashback Medley" contains tracks such as *I Will Survive*-Donna Summer, *Feels So Good* - Lina Santiago, *Lucky Love*-Ace of Base, *Release Me* - Angelina, *Automatic Lover* - Real McCoy, *Sweet Dreams* - La Bouche, *This Is Your Night* - Amber, and tons more. As in all Ultimix medleys, it begins with enough pep to launch your floor into excitement and continues to build momentum to a final 125-plus BPM explosion. Your mission: Find something to follow it or risk losing your floor. Since all Ultimix issues are pressed on three records or one CD, there are nine more tracks: *Fired Up!* - Funky Green Dogs, *I'm Alive* - Stretch & Vern, *Xanadu* - Olivia featuring Paula, *Passion* - K5, *Can't Help It* - Happy Clappers, *No Frills Love* - Jennifer Holliday, *Still In Love* - New Edition, *I Don't Need Your Love* - Angelina and *Devotion* by Devone'. These are full tracks complete with 32-beat intros, breaks and 32-beat outros to a cold end. Nice issue right out of the gate for Ultimix.

HOT TRACKS ISSUE 15-8

Hot Tracks has released their "Best of '96" medley, neck-n-neck with Ultimix. Jim Thias' *1996 Year End Mix* (Part 1) runs just over 10 minutes. One special note about this medley: The complete year-end medley by Thias

was broken into two parts, to aid in programming. Part 1, as featured on Issue 15-8 begins at 126 BPM and builds to 132 BPM. Part 2 of the medley will appear on the first issue of '97, Issue 16-1, and contain the higher BPM tracks, beginning at 135 BPM.

The medley contains tracks such as: *Where Do You Go*-No Mercy, *America*-Full Intension, *Do You Miss Me* - Jocelyn Enriquez, *Can U Feel It* - 3rd Party, *Don't Stop Movin'* - Livin Joy and much more. Program the medley for any typical Top 40 crowd; they're sure to get a charge from it.

There are also 10 other full tracks on this three-record/one-CD release. The latest from Gloria Estefan's current album, *Higher*, is being promoted. Robert Farrell uses Junior's 12" club mix and tightens and restructures this track for easy usage as well as added energy.

I Don't Need Your Love - Angelina is the follow-up hit to *Release Me*. Remixed using the Spanish radio edit and standard radio edit, this freestyle hit will keep your floor flowing. Samples from *Release Me* give this remix almost instant familiarity with the crowd with several clean 32-beat breaks to add your own flair. Also on the issue is *Ready To Go* - Republica, *Can U Feel It* - 3rd Party, *White Wedding* - Language of Rhythm, *The Child Inside* - Qkumba Zoo, *Forever Young* - Temperance, *Love The Life* - Base Culture, *Passion* - K5 and *Touch* - France Jou. All the tracks on Hot Tracks' 15-8 spin at 127 BPM or higher, making programming Top 40 hi-NRG tracks.

RESURRECTION ISSUE 03

This is definitely a main contender in the battle for supreme 80's remixed tracks. Issue 03 is sure to get the same reactions as the first two issues. Keep in mind however, that both of "Resurrection's" previous

by Shawn Miller

issues are sold out and out of print — this new issue won't last long either. The playlist alone should bring new performance ideas to you almost immediately. Tracks include: *Favorite Shirts (Boy Meets Girl)* - Haircut 100, *Obsession* - Animotion, *Tarzan Boy* - Baltimora (good luck finding that on vinyl), *Let's Dance* - David Bowie, *Harley David (Son of Bitch)* - Bullock Brothers, *(Don't You) Forget About Me* - Simple Minds, *In Between Day* - The Cure, *Take On Me* - A-ha, *Is There Something I Should Know* - Duran Duran and many more. Just like before, Resurrection is pressed on three-records/one-CD and has the intros, breaks and cold ends you need for seamless play and programming.

THE BEST OF ULTIMIX #03

If you love spinnin' the old stuff (Don't we all?), get ready for this. Seasoned collectors and spinners of Ultimix remember the two previous "Best Of" collections being 10 record sets (no CDs released back in those days), both of which are sold out and out of print forever. "Best Of Issue #03" is being released in the same fashion as "Ultimix #50" and "FunkyMix Issue 25" - on five records/two CDs. The remixing is tight and sweet with samples and mini-megamixes galore. There's enough energy to carry all your gear into the gig with just this one issue under your arm. The collection contains 19 full and complete tracks, and includes: *Celebration* - Kool & The Gang, *Back To Life* - Soul II Soul, *Another Part Of Me* - Michael Jackson, *The Loco-Motion* - Kylie Minogue, *I Beg Your Pardon* - Kon Kan, *Walking Away* - Information Society, *My Perogative* - Bobby Brown, *This Time I Know It's For Real* - Donna Summer, *Miss Me Blind* - Culture Club and more! With this set, along with the latest from "Resurrection," you'll have the '80s tied up. It's another issue destined for the early "SO&OOP" (sold out and out of print) category.

A Medley Of Issues

Another release covered in classics is Wicked Mix's current "Classic Issue #14." (Vinyl only, but look for a best-of CD release later.) Slammin' tracks include: Y.M.C.A. - Village

People, *It's All The Way Live* - Lakeside, *Shame* - Evelyn "Champagne" King, *Trommeltanz* - George Krantz and the subtle but "gotta play it" Art Of Noise track, *Moments In Love*. Look for a nice splash of west coast herbs and spices mixed into these tracks. Perfect when added to Issue #13 and *White Horse* by Laid Back.

Also just released on CD (vinyl is still available) is four heaping spoonfuls of Miami Bass, House and Freestyle MegaMixes. You get four massive Megamixes on one disc and a heck of a reaction when you spin them. We're talkin' Miami Bass, such as: *Smurf Rock* - Gigolo Tony, *Shake A Lil' Somethin'* - 2 Live Crew, *Hokey Pokey* - The Puppies, *Got It Goin' On* - Mc Shy D and more. We're also talkin' two house megamixes with cuts from Crystal Waters, Armand Van Helden, House Nation, Uncanny Alliance, Mighty Dub Kats, Roula, and, my favorite, the "Classic Freestyle Megamix" with *Show Me* and *Inside and Out* - Cover Girls, *Take It While It's Hot* - Sweet Sensation, and loads of Debbie Deb, Shannon, Lisa Lisa and Nocera.

Finally, a completely legal version of *THE GREASE MEGAMIXX* on "Radio Active Issue #13." Also watch for a new Wicked Mix "Miami Bass Issue #07," "Roadkill Issue 2.16," with a super 127-137 BPM end-of-the-year underground medley, along with tracks from DJ Supreme, Gypsy, Klubbheads, The Beat Syndicate, and so much more.

With all these new releases and more on-deck, 1997 is off to a great start. Who knows what I'll have for you next time!

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LOOKING BACK AT WHO MADE THE Hits of '96



FEMALE VOCALISTS GAINING PLAY IN CLUBS COAST TO COAST

By Dave Kreiner

1996 was a banner year for pop/dance music, with much of the excitement generated by female vocalists. Bands such as La Bouche, Everything But The Girl, Billie Ray Martin and Real McCoy led the pack with big European club hits that held on for months before becoming popular in the U.S. The popularity of this genre is, in part, attributed to the high BPM's of each song (124-134 BPM) and its huge female appeal.

Classic and re-current hits remain the mainstay of many clubs that play the pop music scene. With the high recognition factor and female appeal, this format is king of the mountain in terms of perpetuating bar sales.

Another style that made a big resurgence on the Top 40 level was the new California sound with a mix of classic freestyle beats and current house beats. Planet Soul, Lina Santiago, Angelina, Jocelyn Enriquez, Katalina, and others created a sound that is having a major impact on club and radio play.

Classic (five to ten years ago) and re-current (five years to one year ago) hits remain the mainstay of many clubs. With the high

recognition factor and female appeal, this format is king of the mountain in terms of perpetuating bar sales. It features a dose of '70s disco, early '80s old school, funk, and rock (A.K.A. new wave '80s). This format should maintain momentum for several years to come.

The girls lead the way again in R&B, featuring SWV, En Vogue, Toni Braxton, Brandy, Mary Blige and others producing a very mature sound while adding a lot of class to this great musical style. Male artists including R Kelly, Keith Sweat, Jodeci, D'angelo and several male vocal bands gave us some incredible ballads and classic R&B. Rap remained hot with 2Pac having a No. 1 hit with *California Love*. With a less aggressive and militant nature, rap made new inroads in Top 40 radio.

Danceable modern rock was, and is, a welcome change to an all-dance format. Alanis Morissette, Garbage, 311, Sublime, Cake, Republica, and Beck were among artists releasing very danceable tracks. This trend should continue into the new year with more bands and record companies exploring this style. Several remix services such as Hot Tracks, Ultimix, and X-Mix have included modern rock songs and medleys on several issues this year, which is a sure sign of the acceptance of this style at the club level.

A look into the crystal ball says this modern dance sound will only get bigger and better. Radio stations such as "Groove Radio" in Los Angeles, KTU in New York City,

TOP 20 CLUB HITS OF '96

Quad City DJ's	C'mon N' Ride It (The Train)
Armand van Helden	The Funk Phenomena
Republica	Ready To Go
Jocelyn Enriquez	Do You Miss Me
La Bouche	Sweet Dreams
Angelina	I Don't Need Your Love
Sublime	What I Got
Lina Santiago	Feels so good
Outthere Brothers	Boom Boom Boom
2Pac Feat. Dr. Dre	California Love
Amber	This is Your Night
No Mercy	Where Do You Go
Charm Farm	Superstar
311	Down
Gina G	Ooh Aah... Just A Little Bit
Crush	Jellyhead
Butthole Surfers	Pepper
Ghost Town DJ's	My Boo
Blackstreet	No Diggity
Cake	The Distance

B96 in Chicago, and others are playing this style 24 hours a day, with killer remix shows and live remotes from major clubs on the weekends.

The end result will be a major impact on Mobile DJs who will get requests for songs that are being played in the clubs and on the radio. Keep an eye on this Tsunami because it will become a big part of every DJ's play list in 1997!

David Kreiner is the owner of Southern California Music Service. He is also a nightclub consultant and owner of "The Source" mail order music supplier of CDs and 12" for Mobile and Nightclub DJs. Call 800-775-DISC (3472) to order a free flyer or e-mail at SCMSRECORD@AOL.com



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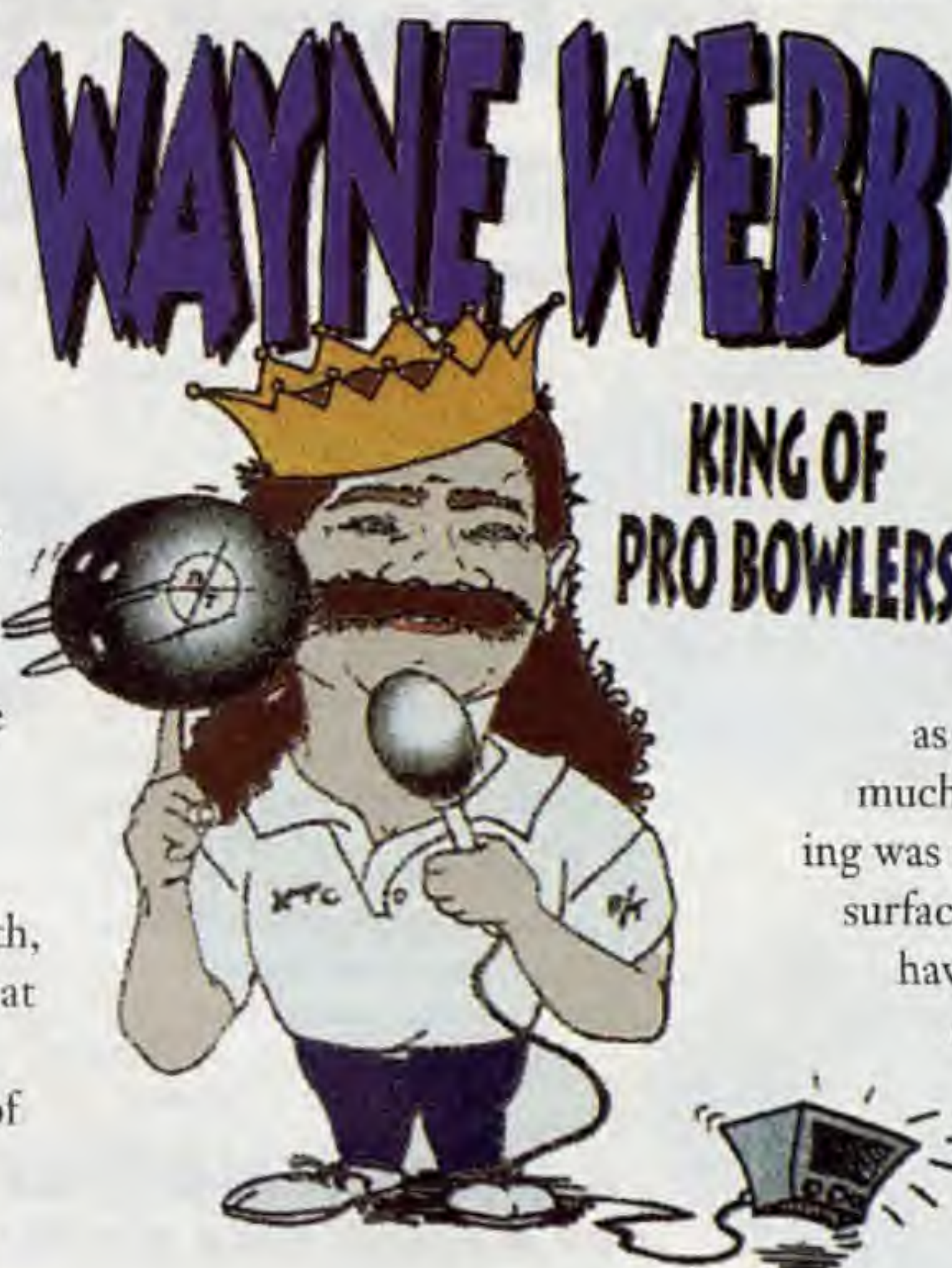
The old expression, "Life begins at 40," should be slightly amended for professional bowling star Wayne Webb, who, at 39, has gone from being the "King of Keglers" to the "Karaoke King." At the 28 stops on the Pro Bowlers tour, thousands of bowling fans are packing the stands to watch one of the true champion keglers of the '80s throw strike after strike. Then, after the last pin has fallen, they're following him to the lounge and joining him on stage as he "sings his head off" as karaoke host. Through his notoriety on tour and his love of karaoke, Webb is introducing the sing-along concept to a segment of the population who might otherwise never have experienced it.

WORLDWIDE WEBB

Born August 4, 1957, in Rehoboth, Mass., Webb threw his first ball at the age of three at a bowling center owned by his dad. Years of practice paid off as Webb became one of the best bowlers

in the world. In the 1980's he won major tournament after tournament culminating in a narrow miss as "bowler of the decade."

In 1993, his first year of eligibility (one has to be a minimum of 35 years of age to qualify), Webb was inducted into the Professional Bowler's Hall of Fame. He jokingly calls himself the "sixth million dollar man" as he is only the sixth bowler to earn more than one million dollars while on tour.



But life as a pro bowler is not as glamorous as one might think. Leading the nomadic life, traveling from city to city in a motor home, can get old quickly. And living on the road can cost \$1,000 per week. After 20 years of touring, Webb realized (as his stats started to show) that he just wasn't bowling as well as he used to. "I was a much better bowler when bowling was tough," he says. "Lane surfaces and the new bowling balls have changed the sport. You don't have to be smart anymore with your hands, you can make the ball do almost anything you want it to."

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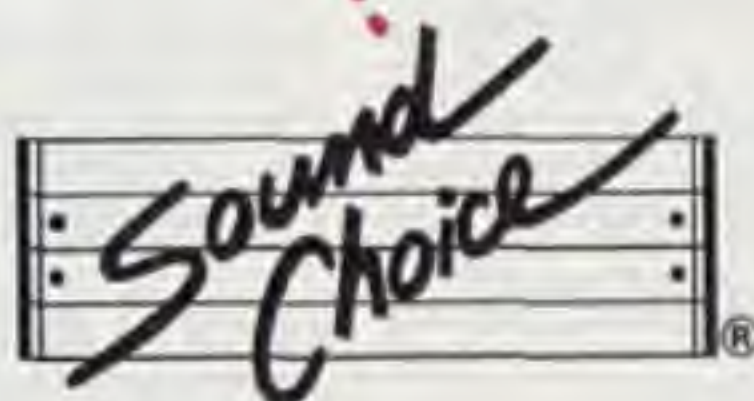
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Webb first saw karaoke performed in 1989 while bowling in the Japan Cup tournament. Not being much of a singer, he's first to admit he can't carry a tune to save his life. But Webb enjoyed the experience so much he started looking for it in the United States.

A BUDDING NEW CAREER

Fast forward to 1997. Karaoke has given Webb a second wind, not only as a bowler, but in his everyday life as well. He first saw karaoke performed in 1989 while bowling in the Japan Cup tournament. Not being much of a singer, he's first to admit he can't carry a tune to save his life. But Webb enjoyed the experience so much he started looking for it in the United States.

A bowling friend named Brian Berg put Webb in touch with someone who had a small karaoke system for sale — just something to play around with. While on tour, Webb approached a bowling center owner about having karaoke for two nights during the event. He figured the worst that could happen would be that his fellow bowlers would show up and razz him. On the other hand, if successful, the fans would stay around after the action on the lanes and patronize the lounge. This could only help the owner's bottom line.

"Bowling is one sport where the fans really get to rub shoulders with the pros. You get really close here in these lounges. Most of us [bowlers] are just average guys. We don't make tons of money," Webb says.

The lounge owner was extremely happy with Webb and his Karaoke Nites and paid him handsomely. Realizing he was already an entertainer of sorts (as a bowler), he began marketing himself as a KJ to all the lounge owners on the tour, and with great success. While relatively new at this, he does have a winning personality and is well on his way to becoming a top-notch karaoke host.



"Most karaoke hosts I've seen aren't really entertainers. They seem to be there just to announce the participants. I really try to make everyone feel welcome and special. I give them a big introduction, announce their name several times and I'll even sing along with them if they want me to. I also keep bumper music playing between singers so there's never a dead spot."

Wayne's karaoke system is pretty basic, consisting of a 900-watt Ashly amp, a Gemini cordless microphone and Gemini mixer, and a JVC karaoke player which uses six-disc cartridges. The speakers are Peavey SP50's on Ultimate Support System stands. His monitor is a 13-inch color TV. He also uses an inexpensive Technics CD player. His bound songbooks are impressive and expensive looking, listing the songs from his library of 125 (and growing) CD+Gs.

Webb's Karaoke Nites draw SRO crowds. The fans love to watch him bowl and then change hats to become the Karaoke King. "I'm in a no lose situation," he says, "The Professional Bowler's Association likes it so much that they help promote me. The proprietors like it because the fans follow all of us right into the lounge. It works for everyone. Because of the karaoke I'm relaxed out here again. I enjoy what I'm doing again. I'm a better bowler." The gleam in his eyes is one of excitement and eager anticipation. It looks like the King of the Keglers has been reborn as the King of Karaoke!



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DJ CD 25555

Grease	Vall, F. & John, ON	1
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Hopelessly Devoted To You	Vall, F. & John, ON	3
You're The One I Want	Travolta, J. & John, ON	4
Greased Lightning	Travolta, J. & John, ON	5
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Venus	Traditional	27
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DJ CD 26666

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Johnny B Goode	Traditional	54
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The Charleston	Traditional	56
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Toot Toot Tootsie	Traditional	58
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CD SD 0033

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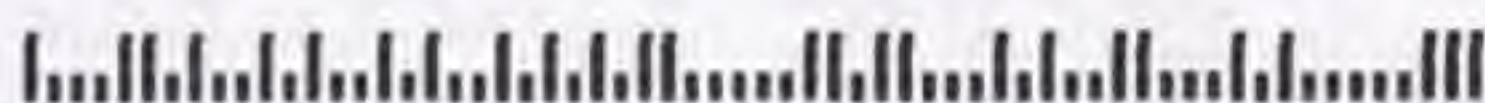


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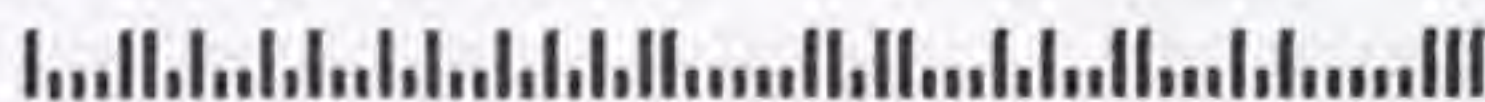


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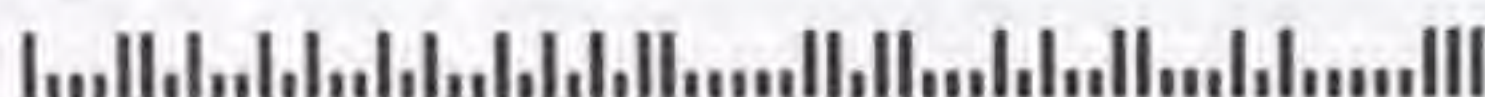


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Kar-e-o-ke, kar-a-o-ka, ka-ro-keee... however you say it, for DJs, karaoke means more than just sing-along. At one time, even I saw karaoke as corny and uncool. But after just a few shows, I began to see its potential. In fact, I was so taken by it that I accepted a job in sales at DKKaraoke. At that time, the song selection was limited to the hits of Elvis, the Beatles, and a few others. I believed then, as I do now, in the entertainment value of karaoke for the masses. What I didn't expect was karaoke's impact on me as an entertainer. If your goal is to become a more confident and relaxed interactive entertainer, karaoke can help you get there.

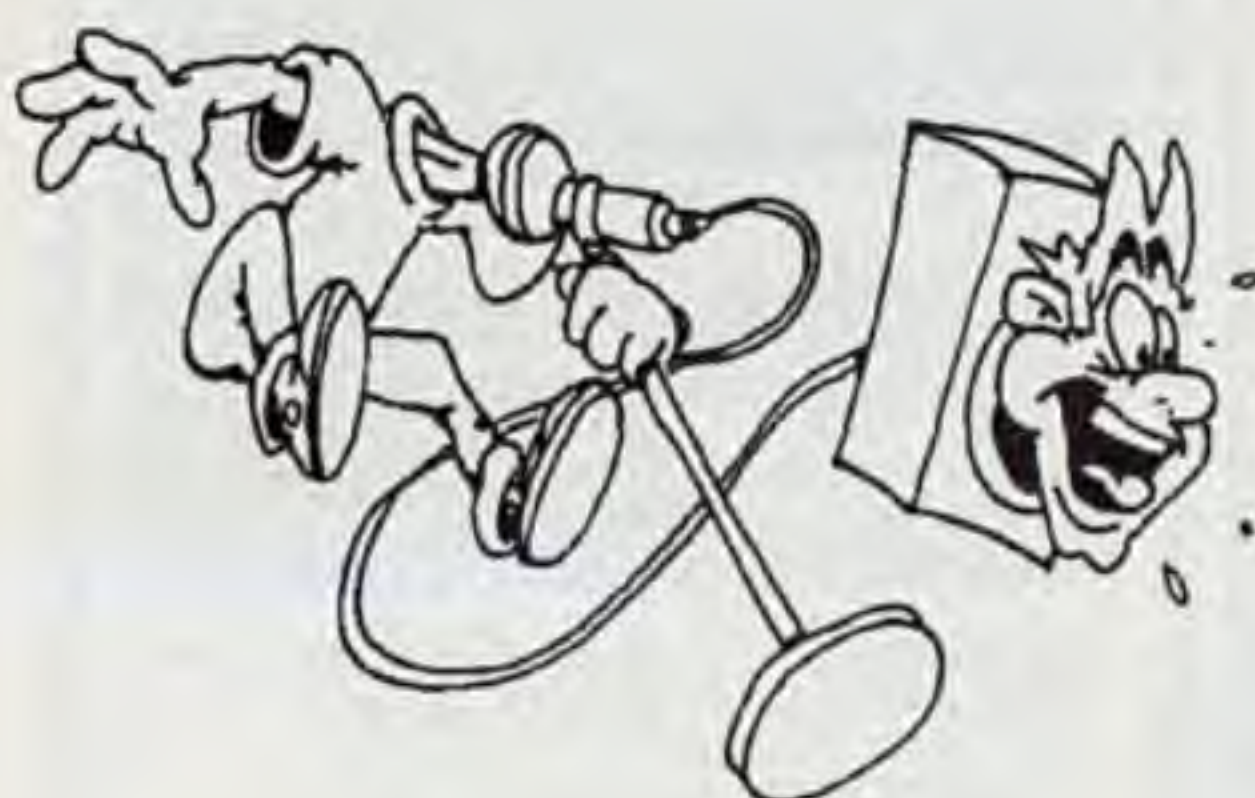
In my days "BK" (before karaoke) I was quite happy to stay in the safety zone behind my table. I would pop out occasionally to teach the Electric Slide or lead Y.M.C.A., but that was the extent of my interaction with the crowd. My background was spinning in clubs and, to me, anything beyond the presentation of the music

just wasn't all that cool. As a club DJ, my interaction with the audience seldom exceeded taking requests, directing a contest or making informative (and occasionally humorous) announcements. While my performance was quite acceptable, I felt it lacked the kind of substance I have found in working with karaoke crowds. Doing karaoke shows not only sharpens your ability to read an audience, it enhances all your basic human relations skills.

PEOPLE SKILLS

Here's what I mean: You're at a little redneck roadhouse, setting up your system. A few customers stop by on their way to the bar and ask, "What kind of songs ya got?" Rather than recite all the songs in your collection, you hand them a songbook to look through. Their comments and expressions as they scan the list will usually tell you a lot about the kind of crowd you can expect. With this group, it's apparent the tastes lean toward country and classic rock. They make a few requests out of the songbook, but then start asking for other songs which you have on CD but not CD+G. If you take the request but don't play the songs, you'll just make them angry. What do you do? I've found that patrons are usually happy if you play the CD version and have them sing over it. If you have a vocal eliminator it's even better. The only downfall is if they don't know the words!

How you handle individuals is just as crucial to your success as how well you set up a song. There will always be people who hate a singer's choice and there will always be those who love it. There are some who want to sing right now and some who just want to sit and watch. The one thing they all have in common is that they are there to be entertained. Some folks participate. For others it's no different than watching TV. Whether you personally can sing or not, is not as important as your ability to interact with the audience and keep the show technically on course. Your job is to pull them from the couch and into the program. This is what challenges and develops your skills as an interactive entertainer.



by Rob Taylor

PRE-SHOW PREP

Before you begin your show, make sure you have a good idea of what type of crowd you're dealing with. Walk around and talk with people. Get to know a few of them by name. You'll probably find that the better they know you, the easier it will be for you to get the show off to a good start. This will also give you a chance to get a general sense for the type of music a particular crowd likes to sing.

As you kick off the show, establish right from the start that you are there so they can have a good time. It's your job to play their requests, to give them a friendly welcome to the microphone, and to make sure they get a rousing round of applause after their song. Whether they are singers or spectators, they need to feel a part of your show. I've found that asking questions like, "How many of you would like to hear George the

bartender sing?" or "Do we have anyone here who knows how to rock and roll?" gets even the non-singers involved.

KEEP IT MOVING

Once your show is off and running, you must maintain the momentum. If the audience fails to applaud or "boos" a singer, you need to come to the singer's defense. If the crowd starts getting sleepy and bored, maybe it's because there's been a run of sleepy ballads. There are a lot of elements required to perform a successful karaoke gig. Reading the mood of the audience is the key to keeping the show moving all night long.

It's your job to play their requests, to give them a friendly welcome to the microphone, and to make sure they get a rousing round of applause after their song. Whether they are singers or spectators, they need to feel a part of your show.

Some venues I work require more practice, patience and audience reading than others. No two nights are alike. If you've tried every trick in the book and karaoke still isn't working, cue up a dance tune from your library and teach them a dance. Remember, diversity is the key. That's why the combo of DJ and karaoke is a perfect mix.

For over 10 years, Robert Taylor has operated Taylor's Entertainment. Your comments and questions are appreciated. Write Robert Taylor, 9800D Topanga Canyon Blvd., Ste. 210, Chatsworth, CA 91311



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A Brighter Day

Last year, the Wednesday before their Saturday wedding, a religiously conservative bride called our office to inform us her wedding was canceled. The night before she had caught her fiancée in bed with three members of a female rock band.

Six months later, she called to rebook us (a different fiancée). Sympathetic to her previous dilemma where she had lost a lot of money to nonrefundable deposits, we decided to apply her previous deposit to this wedding (Nice touch, eh?).

The ceremony was scheduled upstairs at a San Francisco church during our monsoon season. Naturally, roads in the area were closed forcing guests to park up to one mile away. This caused the ceremony to begin nearly one hour late.

The reception was to be held downstairs in the church basement.

Unfortunately, during the ceremony, street people broke into the reception room and stole the potluck dinner (that the guests had brought), and all of the wedding gifts. To make things even worse, the heavy rains flooded the church basement.

The guests moved upstairs where another wed-



ding ceremony was about to begin.

Two of the ladies from the female rock band that her previous

fiancée was caught in bed with

were about to be married!

Realizing the plight of all parties concerned, the minister had a brief discussion with both parties and reached a compromise. It was decided that both wedding couples would pool their resources for one big celebration. We were to provide music for all of the guests in the church gym. Our bride would supply flowers, balloons, and the wedding cake. The gay couple (who only wanted a simple ceremony) had one of their catering guests get additional fresh fruit, carrots, potato salad, punch, and coffee. Many of the guests with cameras agreed to have duplicates of their film developed for both sets of newlyweds.

By working together, everyone had a good time at the impromptu mega-wedding reception! - anonymous



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2. I WANNA BE AROUND - TONY BENNETT
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4. BRICK IN THE WALL - BRICK IN THE WALL
5. NO MORE MR. NICE GUY - ALICE COOPER
6. PINBALL WIZARD - THE WHO
7. STAY WITH ME - ROD STEWART
8. HONKY TONK WOMEN - ROLLING STONES
9. ROADHOUSE BLUES - DOOR'S
10. TURN THE PAGE - BOB SEGER
11. SUNSHINE OF YOUR LOVE - CREAM
12. MY BABY LOVES LOVIN' - WHITE PLAINS
13. CARRY ON MY WAYWARD SON - KANSAS
14. VISION OF LOVE - MARIAH CAREY
15. PRECIOUS AND FEW - CLIMAX

VOL 2 - PLAYING WITH FIRE

1. CROSTOWN TRAFFIC - JIMI HENDRIX
2. WISH YOU WERE HERE - PINK FLOYD
3. WAR PIGS - BLACK SABBATH
4. UNTIL YOU COME BACK TO ME - ARETHA FRANKLIN
5. CAN'T FIND MY WAY HOME - BLIND FAITH
6. HARD TO BE HUMBLE - MAC DAVIS
7. BABA O'REILLY - THE WHO
8. HEY BABY - TED NUGENT
9. HAIR OF THE DOG - NAZERETH
10. DIRTY LOVE - FRANK ZAPPA
11. OLD LOVE - ERIC CLAPTON
12. GIVE IT TO ME - J. GEILS BAND
13. PANDORA'S BOX - AEROSMITH
14. BEAUTIFUL GIRLS - VAN HALEN
15. MOVIN' ON - BAD COMPANY

VOL 3 - THIRD DEGREE BURN

1. HAVIN' A PARTY - SOUTHSIDE JOHNNY
2. LOVE IS THE DRUG - ROXY MUSIC
3. WORKIN' FOR THE WEEKEND - LOVERBOY
4. INTO THE NIGHT - BENNY MARDONIS
5. LOVE HURTS - NAZERETH
6. EVERYTHING ABOUT YOU - UGLY KID JOE
7. I LIKE DREAMIN' - KENNY NOLAN
8. DON'T LET ME BE LONELY TONIGHT - JAMES TAYLOR
9. ANYTHING FOR YOUR LOVE - ERIC CLAPTON
10. IS IT MY BODY - ALICE COOPER
11. READY FOR LOVE - BAD COMPANY
12. SWEET WINE OF LOVE - ROBIN TROWER
13. COLD SHOT - STEVIE RAY VAUGHN
14. JUST WHAT THE DOCTOR ORDERED - TED NUGENT
15. I'M BAD, I'M NATIONWIDE - ZZ TOP

VOL 4 - 4Q2

1. LOVE STINKS - J. GEILS BAND
2. YOU OUGHTA KNOW - ALAINIS MARRISSETTE
3. SHAKIN' - EDDIE MONEY
4. DANCE THE NIGHT AWAY - VAN HALEN
5. FANTASY - MARIAH CAREY
6. CRUEL TO BE KIND - NICK LOWE
7. I'LL BE THERE FOR YOU - REMBRANDTS
8. LIGHTS - JOURNEY
9. WON'T YOU BE MY NEIGHBOR - MR. ROGERS
10. NICE N' EASY - FRANK SINATRA
11. IF YOU REALLY LOVE ME - STEVIE WONDER
12. SARA SMILE - HALL & OATES
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8. CHILL FACTOR - MERLE HAGGARD
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11. LAST NIGHT I DIDN'T GET TO SLEEP AT ALL - 5TH DIMENSION
12. KISS ON MY LIST - HALL & OATES
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12. I'M COMING HOME - CINDERELLA
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14. HANG ON TO YOUR LOVE - SADE
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6. HARVEST MOON - NEIL YOUNG
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VOL. 1 - "TOP 40"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	REACH - GLORIA ESTEFAN	9
2	CLOSER TO FREE - THE BODEANS	10
3	BECAUSE YOU LOVED ME - CELINE DION	11
4	I'M ONLY HAPPY WHEN IT RAINS - GARBAGE	12
5	FREE AS A BIRD - THE BEATLES	13
6	ALWAYS BE MY BABY - MARIAH CAREY	14
7	COUNT ON ME - WHITNEY HOUSTON/CECE WINAN	15
8	GIVE ME ONE REASON - TRACY CHAPMAN	16

VOL. 4 - "TOP 40"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	YOU MUST LOVE ME - MADONNA (FROM EVITA)	9
2	UN-BREAK MY HEART - TONI BRAXTON	10
3	JUST BETWEEN YOU - dc TALK	11
4	AT NIGHT I PRAY - WILD ORCHID	12
5	NOBODY - KEITH SWEAT	13
6	MOUTH - MERRILL BAINBRIDGE	14
7	WHEN I FALL IN LOVE - NATALIE COLE (w/ NAT KING COLE)	15
8	THIS IS FOR THE LOVER IN YOU - BABYFACE	16

VOL. 2 - "COUNTRY"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	MY MARIA - BROOKS & DUNN	9
2	STARTING OVER AGAIN - REBA MCENTIRE	10
3	C-O-U-N-T-R-Y - JOE DIFFIE	11
4	TIME MARCHES ON - TRACY LAWRENCE	12
5	TEN THOUSAND ANGELS - MINDY MCCREADY	13
6	PHONES ARE RINGING ALL OVER - MARTINA MCBRIDE	14
7	LONG AS I LIVE - JOHN MICHAEL MONTGOMERY	15
8	BLUE CLEAR SKY - GEORGE STRAIT	16

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VOL. 3 - "TOP 40"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	BLUE - LEANN RIMES	9
2	YOU'RE MAKIN' ME HIGH - TONI BRAXTON	10
3	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU - BRYAN ADAMS	11
4	WHERE DO WE GO FROM HERE ("ERASER") - VANESSA WILLIAMS	12
5	JEALOUSY - NATALIE MERCHANT	13
6	CHANGE THE WORLD ("PHENOMENON") - ERIC CLAPTON	14
7	LET IT FLOW - TONI BRAXTON	15
8	UNTIL IT SLEEPS - METALLICA	16

VOL. 5 - "TOP 40"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	LOVEFOOL - THE CARTIGANS (FROM ROMEO & JULIET)	9
2	I FINALLY FOUND SOMEBODY - B. STREISAND & B. ADAMS (FROM THE MIRROR HAS TWO FACES)	10
3	DON'T LET GO - EN VOGUE	11
4	IF WE FALL IN LOVE AGAIN - ROD STEWART	12
5	GOD MOTHER - JANN ARDEN	13
6	WITHOUT LOVE - DONNA LEWIS	14
7	YOU WERE MEANT FOR ME - JEWEL	15
8	WHOEVER YOU ARE - GEGGY TAH	16

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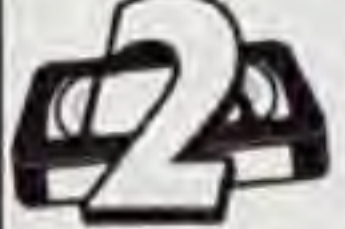
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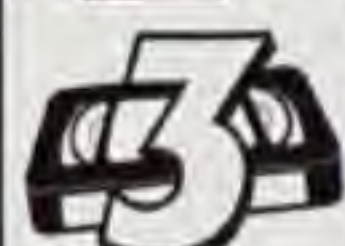
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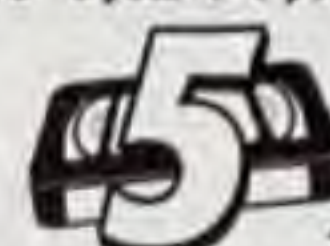
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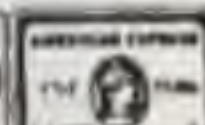
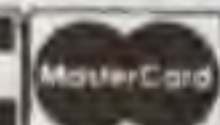
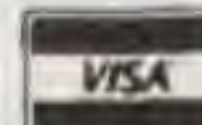
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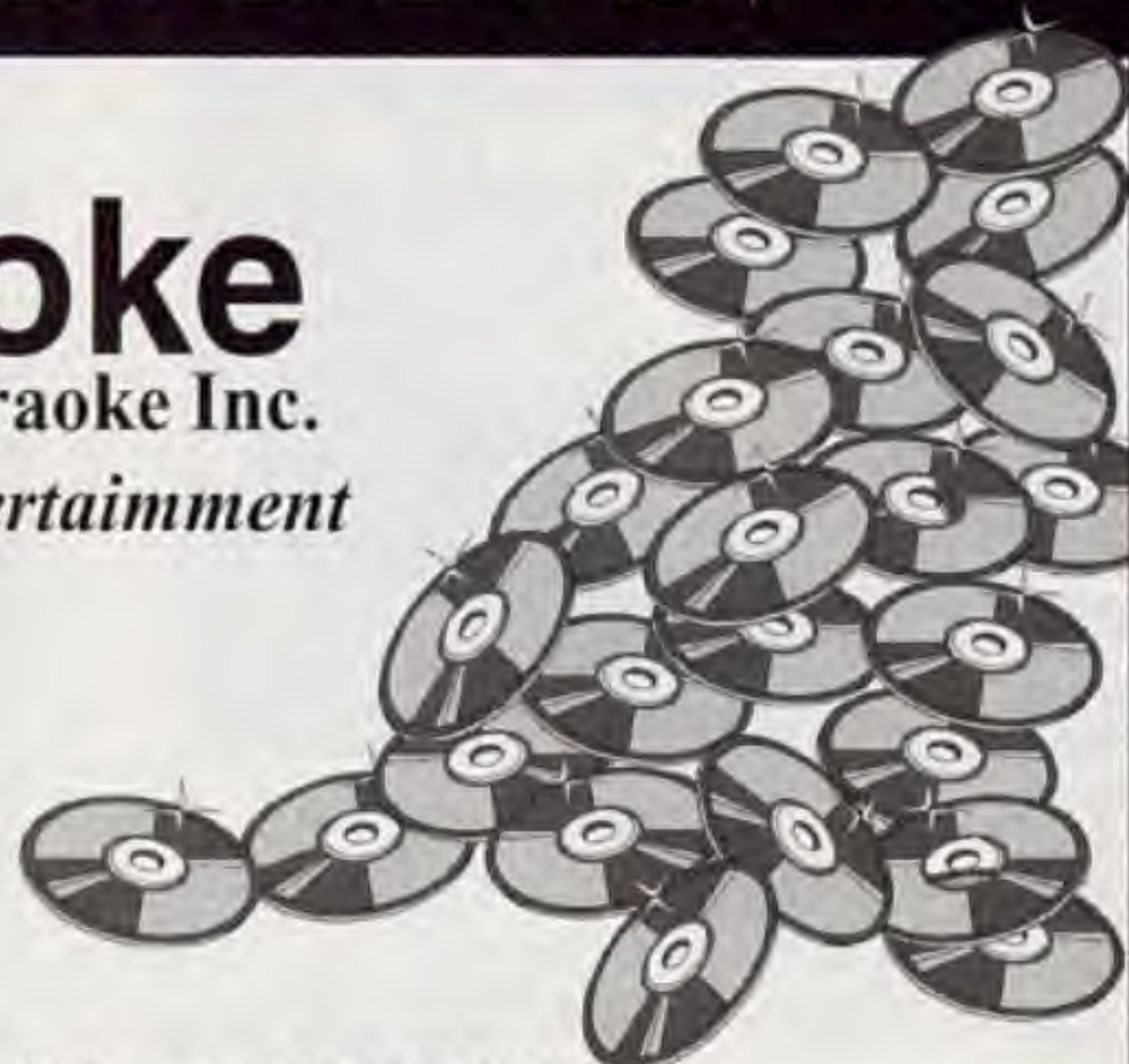
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Who ya gonna call?



It's 4 p.m. on a Saturday. I've got a 5 p.m. wedding booked that's 45 minutes away from my office and the DJ assigned has not picked up his gear. I start thinking, "This does not look good." In anticipation of my worst nightmare, I begin calling my other DJs to back me up, just in case.

The DJ finally arrives at 4:20 p.m., blaming his delay on the horrible Atlanta traffic. With astonishing speed and precision, we loaded his Explorer and he was on his way — just in time for me to take a call from the customer inquiring as to his whereabouts. I explained the

situation and assured him the DJ would be there by the agreed upon start time. That wasn't good enough. He wanted him there now! He said the guests had all finished the meal and were beginning to get drunk and rowdy (I sensed he was including himself). It was out of my hands, all I could do was hope my DJ could get there without delay.

No such luck. A few moments later, my phone rang again. This time it was not the client, but the DJ! He was calling from his Explorer which was teetering on the edge of an embankment with an eight-foot deep ravine below. In the midst of

fighting the heavy traffic and trying to make up time, an emergency swerve around a stalled car sent him spinning. His vehicle stopped just inches short of falling over the edge. He nervously explained that if he opened the door, the truck would crash into the watery grave. I thought this kind of *@#! only happened in the movies!

Upset about his situation, but relieved, for the moment, that he was

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Last fall, I received a call from a close friend who asked if I was available to entertain at her parent's 50th wedding anniversary. The event was scheduled for a Saturday evening, during the height of the busy holiday season... but what are friends for? I said I would do the job. Then came the uncomfortable haggling over price. It seems no matter what you charge people you know, it's too much. In this case, I agreed to play for about half my going rate.

A few weeks later, while engaged in casual conversation, she

mentioned that the party had been moved from Saturday night to Friday night, and the location had also been changed. While entering these changes into my computer, I was distracted by a phone call and failed to change the date on the contract. When I called my client/friend about a week prior to the party to confirm everything, neither of us mentioned the date.



The big night arrives

I'm all set to introduce the bridal couple at a Friday night reception when my pager goes off. It's a frantic call from my

friend wanting to know where I am! Obviously, I couldn't pack up and leave the job I was at. My only option was to find someone on a minute's notice to fill in for me at the other gig. While trying to guide the bridal party through all the traditional brouhaha at one party, I was running back and forth to the phone (I have since bought a cellular) dialing up every DJ I knew, hoping to find a sympathetic soul. Finally, I scored. I found a DJ who had the night open. The catch was she needed time to find a baby sitter, get dressed, and get to the party. Fortunately, she did not take advantage of the situation and agreed to do the job at her regular rate of pay.

By the time the DJ was set up and ready to play, two and a half hours had passed since the agreed upon start time. The long pause had sapped much of the

not hurt, I began the search for someone to cover the job. After leaving messages on several answering machines, I was able to reach another of my staff DJs. He answered the phone from the shower. I told him to grab a towel, put on his tux and get ready to save the day. I briefed him on the situation and told him to go directly to the crash site to get the gear. I then called the client back to give the update. This time he was far more understanding, but urged we get a DJ there soon, as the crowd was prodding him to sing the Macarena.

The next phone call came at 4:50 p.m. My backup DJ was already on the scene. The first DJ was now safely out of the vehicle, but the firemen would not let them transfer the gear as it was the only thing keeping the Explorer from plummeting into the water. They had to wait until the tow truck got there to pull the vehicle back onto level ground.

Believe it or not, by 5:12 p.m., the music was playing. The DJs called and said they received a standing ovation upon arrival and had lots of extra help getting everything unloaded. I kept both DJs there and the four-hour party went three hours OT. Each DJ received a \$100 tip. I was just glad that day was history.

*Submitted by Matt Osborne
Ultimate Entertainment, Atlanta, GA*



party spirit from the guests. Still, she spun her heart out until the last guest left about an hour and a half later. My friend told the DJ that payment had been worked out in advance so the DJ headed home without getting paid.

For several weeks, I tried to contact my friend to apologize for the situation and find out about the check, but she would not return any calls or answer any messages. Finally, I received a curt note saying she was sorry about the mix up. Attached was a check for \$50, far less than the bargain price we had agreed upon.

My total loss, after paying the DJ full rate to cover the job plus the income lost from the other party, was well over \$500. Pretty expensive for a "computer error."

*Submitted by Darnell F Harris Jr.
A Professional DJ Service, Jacksonville, FL*



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Top 50

DMA

Dance Chart



ARTIST	TITLE	LABEL	BPM
1. Qkumba Zoo	Child Inside	Arista	128
2. Tori Amos	In The Springtime Of His Voodoo	Atlantic	125
3. Robi Rob's Clubworld	Shake That Body	Columbia	127
4. Funky Green Dogs	Fired Up	Twisted	123
5. Garbage	Stupid Girl	Almo Sounds	122
6. Jennifer Holiday	No Frills Love	Geffen	125
7. Robert Miles	One And One	Arista	125
8. Gabrielle	Give Me A Little More Time	London	124
9. Planet Soul	Look Into My Eyes	Strictly Rhythm	128
10. Angelique Kidjo	Wombo Lombo	Mango	
11. Way Out West	The Gift	deConstruction/RCA	135
12. Kim Mazelle & Rapination	Love Me The Right Way	Logic	125
13. Kristine W	Land Of The Living	Champion	
14. El Mariachi	Cuba	Strictly Rhythm	122
15. Armand Van Helden	The Funk Phenomena	Henry Street	125
16. Ondina	Dance Into The Night	Intertit	134
17. Staxx	Shout	Columbia	128
18. Love Tribe	Stand Up	DV8	127
19. No Mercy	Where Do You Go	Arista	127
20. La Bouche	Fallin' In Love (Remixes)	RCA	134
21. The Nylons	Smalltown Boy	Scotti Brothers	
22. Slamm	You Gotta Pay Me	Zero Gravity	
23. Secret Life	Love So Strong	Moonshine	
24. The Outthere Brothers	Ole Ole	Aureus	128
25. Danny Tenaglia	Ohno (Remixes)	Twisted	127
26. Cristiano Cricco	Spice	Kult	
27. DJ B Cool Out's	Trax & Some Music Like	World Music	
28. Amber	Color Of Love	Tommy Boy	128
29. C.J. Bolland	Sugar Is Sweeter	ffr	129
30. Ann Nesby	Can I Get A Witness	Perspective	
31. Klubbheads	Klubbhopping	ZYX	132
32. De La Soul	Itzsoweezee	Tommy Boy	91
33. B.T. / Tori Amos	Blue Skies	Perfecto / UK	128
34. Playahity	Summer Is Magic	Popular	144
35. France Joli	Touch	Popular	131
36. Future Sound Of London	My Kingdom	Astralwerks	
37. Crescendo	Are You Out There	London Records	
38. Goldie / Rabbit In The Moon	Inner City Life	ffr	
39. 3rd Party	Can You Feel It	DV8	
40. Gina G	Ohh Aaah... (Just A Little Bit)	Warner Bros.	132
41. Toni Braxton	Unbreak My Heart (Remix)	LaFace	125
42. Bass Trip	Break It Down	Pandisc	
43. Lost	Because You Loved Me	Popular	135
44. E-N	That Sound	SFP	122
45. Da Brat	Sittin' On Top Of The World	So So Def	92
46. Chaka Kahn	Never Miss The Water	Reprise	123
47. Pulse	Won't Give Up My Music	Jellybean	
48. Gusto	Let's All Chant	Bumble Beats	122
49. Giselle Jackson	Love Commandments	Waako	
50. Stephanie Cooke	Holding Onto Your Love	King Street	126

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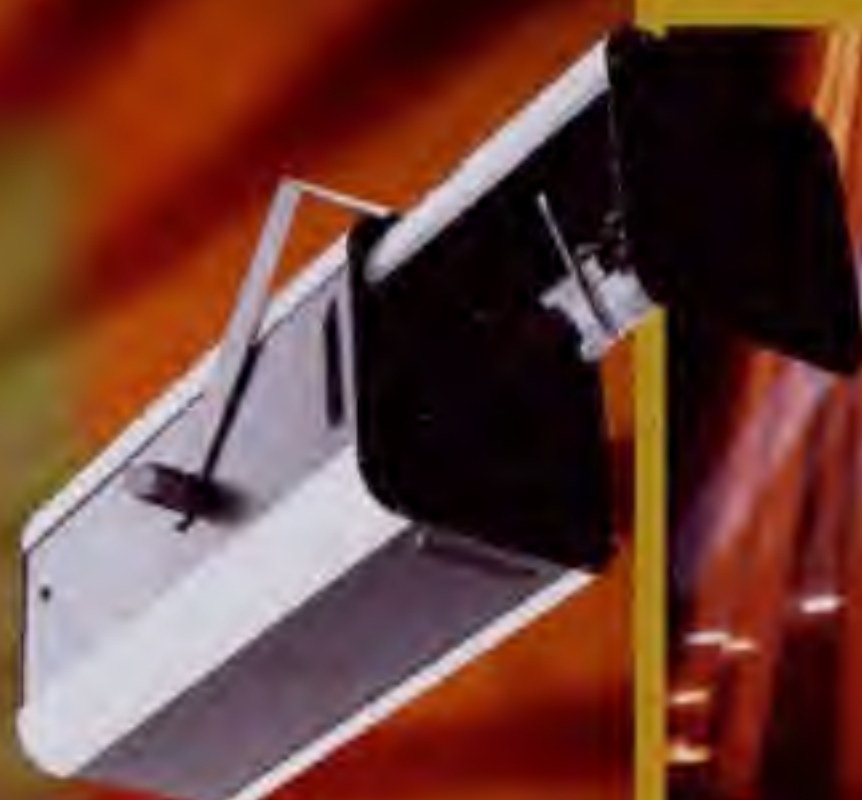
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